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BERLIN, W., November 6, 1910.

Each new week of concert life here in Berlin brings us numerous novelties, but when at the end of each season the wheat is separated from the chaff, the sum total of the winter's gain is astonishingly small. At the symphony concerts of the Royal Orchestra little attention has been given to new works in the past, but Richard Strauss is gradually bringing about a change in this respect. The Concert Direction Hermann Wolff, which owns and runs the celebrated Philharmonic concerts, shows more enterprise in this respect than the management of the Royal Orchestra, so that Nikisch generally gives us a new work on each of his programs. This has been the case at each of the first two concerts, and at the third Philharmonic on Monday Hugo Kaun's new C minor symphony, which achieved such a brilliant success on the occasion of its debut at the Gewandhaus last season, is to be introduced to Berlin.

A conductor who is much enamored of the new and who is always willing to wade through thick and thin is Oskar Fried. Gifted, energetic, full of fire and enthusiasm, it is little wonder that he occasionally overshoots the mark in his eagerness to bring about something new and startling. On Monday in Blüthner Hall he caused a sensation with a new symphonic poem, but it was not the kind of sensation he was counting on, judging from the letter which he wrote the critics, calling their attention to the novelty. He introduced to Berlin Arnold Schoenberg's symphonic poem, "Pelleas and Melisande." Schoenberg enjoys the enviable reputation of being the greatest living cacophonist and curiously enough he lives in the euphony-loving "Blue Danube" city. Modern ears are toughened, especially those of Berlin critics, and even the most conservative musician here is no longer horrified at hearing all the rules of harmony broken in one phrase of symphonic music, provided there is a logical reason for it. But when horrible sounding chords and progressions are heaped upon each other without reason and without sense, when false basses are persistently used, and when the orchestra is made to play in several different unrelated keys at the same time, merely for the love of hideous sounds; and when the work, moreover, is wholly lacking in substance and structural excellence, then it is time to cry halt! Schoenberg has written a monstrosity and for once the Berlin press has been unanimous in condemnation. The Blüthner Orchestra under Fried's able direction struggled bravely with the novelty, but it had an unavoidable fiasco, nevertheless. Fried had taken great pains in rehearsing the work, but it was a case of love's labor lost. The soloist of the concert was Arrigo Serato, the distinguished Italian violinist, who gave a beautiful interpretation of the Bach E minor sonata, which was introduced to Berlin a few years ago by Willy Burmester at a Philharmonic concert. Serato gave a finished and very artistic rendition of the sonata.

Of a very different order is a new violin concerto by Carl Bleyle, which was played in this city for the first time by Franz von Vecsey, who gave a concert in the Beethoven Hall with the Philharmonic Orchestra. Although not a composition of much importance in point of ideas, it is a well conceived and well written composition and is grateful for the performer. Vecsey was also heard in the Brahms double concerto for violin and cello, in which he had the assistance of Paul Grüner, of Vienna, an excellent cellist. The youthful violinist was in fine fettle; his playing was characterized by great ease and finish and by buoyancy of delivery.

Carl Goldmark's eightieth birthday was celebrated somewhat tardily by the Vereinigung Ungarische Künstler (Association of Hungarian Artists); the members of which gave in Blüthner Hall on Wednesday evening a concert of which the program was made up chiefly of Goldmark's compositions. The principal number was the octogenarian's charming symphony, "Ländliche Hochzeit," a work that has been popular for years and which is still well worth

listening to. Conductor Stransky gave a very fine reading of it. Then Josef Szigeti played Goldmark's violin concerto, which was heard here only last week, when Burmester played it. This concerto has had its day; its bloodless themes and faded passages no longer interest a modern audience, even when so well played as was the case at this concert. Szigeti, a pupil of Hubay, is an admirable violinist; he has improved materially since his last appearance here. The Goldmark concerto offers the soloist some pretty hard nuts to crack, but Szigeti cracked them very effectively. He has a brilliant technic and a beautiful tone and, moreover, plenty of temperament. The program of this concert also contained four novelties by Hungarian musicians. D. von Antalffy played his own "Allerseelen" for organ, a deadly dull composition; a symphonic poem called "An des Dorfes Ende," by Rado, although it revealed talent, was not of much interest; a piece called "Cantica," by Hans Kössler, was better and Jeno Hubay's variations on a Hungarian theme proved to be by far the best of the novelties. This also offered Szigeti an opportunity to display his virtuosity and incidentally to carry off the honors of the evening. Hubay was the teacher of Szigeti and in this piece the youthful violinist did his master great credit.

The program of the third symphony evening of the Royal Orchestra under Richard Strauss also contained



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novelties for these concerts, although they had been heard in Berlin before. These were three nocturnes by Debussy, entitled "Nuages," "Fêtes" and "Sirenes," very characteristic small compositions for orchestra written in the genuine Debussy vein. The composer could not have wished for better readings of his works than Strauss gave, but the public would have none of them. The habitues of these concerts are among the most conservative music lovers in Germany. An immense success was secured by Strauss with a brilliant performance of his "Till Eulenspiegel," Berlioz's "Carnaval Romain," and Beethoven's C minor symphony, which made up the rest of the program. Strauss was in much better form this time than at the second concert, which he conducted in a very slovenly manner. No doubt his good humor was prompted by the prospects of a long vacation; he has just been granted a several weeks' leave of absence.

Norah Drewett, that delightful young Irish pianist, who has come to be quite a favorite in Berlin, where she now lives, was received in Blüthner Hall with unmistakable

tokens of approbation. This young lady is constantly growing and maturing in her art and her public success keeps pace. She certainly has never been heard to better advantage in Berlin than in Chopin's F minor fantasy on Saturday, in which finished technic, beautiful tone production and warmth of feeling were united in a most commendable artistic whole. She had the assistance of the cellist Beyer Hane, who is still remembered in New York through his association with the Kaltenborn Quartet. For several years past Beyer Hane was soloist cellist of the Philharmonic. He is an excellent cellist and a thorough musician.

Among the numerous chamber music concerts of the week the first trio evening by Willy Hess, Georg Schumann and Hugo Deckert, which was given at the Singakademie, deserves special mention. Hess proved to be quite as efficient in trio as recently in quartet playing. The three artists gave splendid renditions of the Brahms B major and the big Beethoven B flat major trios. Hess and Schumann were also heard in a highly interesting interpretation of Cesar Franck's well known sonata in A major. A large audience was present and it was in a festive mood.

The Brüder Post String Quartet is a remarkable organization in that all four members are really brothers; this is one of those cases frequently met with in the Fatherland, where all the sons of a family take up music as a profession. They were heard at Scharwenka Hall. Each one of the four brothers handles his instrument with skill, each shows a highly musical nature, and by their constant playing together they have attained an excellent ensemble. The Brothers Post played among other things Draeske's little known C minor quartet.

Frederick A. Stock's string quartet in C minor, op. 6, was introduced to Berlin last evening by the Klingler Quartet, which played a program of novelties in the hall of the Royal High School. This quartet of the distinguished Chicago conductor is a work of importance and interest. It is melodious, but it is at the same time modern and very interesting rhythmically and polyphonically; and, moreover, Stock's polyphony is notable for independent treatment of the four instruments, so that the voice progressions are full of individual interest. Stock's knowledge of string instruments, acquired by his long practical service in the orchestra, stands him in good stead in writing chamber music; here is revealed a thorough knowledge of the characteristics and possibilities of the strings. There are three movements and the principal theme of the first is made use of throughout the entire composition. Stock happily is not a cacophonist; he has the gift of writing at once in the modern spirit and yet euphoniously. He also understands the value of contrasts. The first movement is a passionate allegro and it interests at once, both because of its thematic contents and its workmanship; it also offers some unusual rhythmical problems. The sprightly, charming scherzo has a yearning cantabile middle part which affords a delightful contrast to the rest of the movement. The finale is written in the free form of a fantasy and is now and then reminiscent of the first movement; the closing bars in harmonics and pizzicato chords come as a pleasing surprise. All in all, this is an interesting contribution to modern chamber music literature. The novelty was well played and warmly received. The members of the Klingler Quartet are Carl Klingler, first violin; Josef Rywkind, second violin; Fridolin Klingler, viola, and Arthur Williams, cello. The most important artist in the quartet is Fridolin Klingler, who is the solo viola player of the Philharmonic Orchestra and is one of the finest performers on this instrument in Europe. Another pleasing novelty was a string quartet in A minor by William Hurlstone, a gifted young Englishman, who died about five years ago at the age of twenty-two. A commendable feature of this quartet is its brevity, as it lasts only about ten minutes; yet there are three movements, although they merge one into the other without pause. This quartet shows that Hurlstone had ideas and that he knew how to utilize them effectively for chamber music purposes. The work contains good themes and excellent workmanship. The other number of the program was Haydn's string quartet in C major, op. 88, which curiously enough had never been heard in Berlin. Its authenticity has been doubted in some quarters, but the two allegri and the minuet are written in the true sunny Haydn, but it is a beautiful movement, and the duo between the first violin and viola is an interesting piece of writing.

Poland has been having a great musical festival (as THE MUSICAL COURIER reported at the time), the first one ever held within the borders of that ill fated country. Ostensibly it was the Chopin Centenary that was celebrated at Lemberg from October 22 to 28, but in reality it proved to be a music festival for the country as a whole, for every

important composer that Poland has produced since the sixteenth century figured on the program. Chopin's works naturally came in for a large share of the honors, but there were also orchestra compositions, vocal—solo and choral—numbers, works for the clavicin, etc., ad infinitum. It was a very interesting occasion. A committee had been formed with Alexander Mischek von Tschornitzki at its head; this committee began to make preparations for the event many months ago. The festival consisted of an inauguration celebration, performances of a mass and Mozart's "Requiem" and four big concerts. On the opening day Paderewski delivered a speech, dwelling upon the importance of Chopin's work for Poland; the famous pianist was received with great enthusiasm. Madame Landowska, the well known clavicin player, played a number of compositions by ancient Polish composers that were well received; one, especially, entitled "Villanelle," by Dlugoraj, is a beautiful old morceau. A rousing success was secured by Ernest Schelling, the distinguished American pianist and only pupil of Paderewski, who was loudly acclaimed for his interpretation of piano compositions by the great Pole. Of interest, too, was the first Polish symphony ever written, composed by A. Milwid. The fourth and last concert was devoted to modern Polish composers, Zelenski, at present the Nestor of Polish composers, conducting the overture to his opera "Janek," and the genial young Rozycki, of Warsaw, being heartily applauded for his symphonic poem, "Anielli." Rozycki, who studied in Berlin, is a very gifted and very modern musician. Another young Warsaw conductor was also represented on the program; this was Henryk Melcer, who played his own piano concerto in E minor, a work of unusual interest, both in substance and physiognomy; Melcer studied the piano with Godowsky. Paderewski's symphony, conducted by Henryk Opienski, brought the program to an effective close. At the opening concert a "Te Deum" by Elsner was performed. This number was of unusual interest, because Elsner was the teacher of Chopin. Each concert was attended by crowds and great enthusiasm prevailed throughout this remarkable festival.

Caruso, just before leaving Berlin last Monday, signed a several years' contract with his European impresario, Ledner, according to the terms of which Caruso is to sing, under Ledner's management, each fall for a period of two months throughout Germany, Austria-Hungary, Holland and Russia. Caruso has given Ledner absolute power of attorney, so that he can dispose of him during the months of September and October each year, as he sees fit. The dates for 1911 are already nearly all closed.

The following cities have thus far accepted Richard Strauss' new opera, the "Rosenkavalier": Dresden, Bremen, Budapest, Frankfurt, Hamburg, Leipzig, Milan (the Scala), Mayence, Munich, Nurnberg, Prag, Vienna. Each of these cities intends to bring the work out immediately after the Dresden premiere which, according to present indications, will occur during the latter part of January. In Budapest the work will be produced in the Hungarian, in Milan in the Italian and in Prag in the Bohemian languages. The "Rosenkavalier" is also being translated into French.

Louis Persinger, the young American violinist, is concertizing in Germany this winter with marked success. On

October 20, he appeared in Dresden in conjunction with Elsa von Grave, the well known pianist, meeting with brilliant success. He will also concertize with Elsa von Grave in Hamburg on December 15 and he will later play in Vienna and Berlin. His concert in this city will this time be given with the Philharmonic Orchestra. The gifted young violinist's Dresden success was so pronounced that he was immediately engaged to appear as soloist at a Dresden Philharmonic concert on December 10. He will also be heard with the G6rlitz Philharmonic Orchestra. Mr. Persinger is a very finished artist, who has been very highly recommended by such great authorities as Ysaye and Nikisch.



HANS GREGOR.
The new director of the Vienna Royal Opera. Gregor's appointment has caused much surprise.

Great interest is being aroused by the forthcoming concerts of Katherine Goodson, who will play here on November 25 with the Philharmonic Orchestra in Beethoven Saal, and in recital in Bechstein Hall on December 6. It will be remembered that she had great success at the Ge-



KATHARINE GOODSON.
The celebrated English pianist, who will make her renee in Berlin on November 25 with the Philharmonic Orchestra.

wandhaus concerts, Leipzig, under Nikisch, and the Gurnich concerts, Cologne, under Fritz Steinbach, in 1905; and in the same season she played among other engagements with Nikisch in Hamburg and with Weingartner at the fiftieth anniversary of the Lower Rhine Festival at

Aachen. Since then Katharine Goodson has made three successive American tours and one in Australia with immense success, but since her student days she has never played in Berlin; it will, therefore, be interesting to notice her artistic development. I well recall Miss Goodson's debut in this city in a recital in Bechstein Hall some eight or ten years ago. The gifted young pianist made a splendid impression at that time, revealing a musical nature and clean, crisp technic and a beautiful and legitimate piano tone. I shall personally be much interested in hearing her again, since she has achieved renown on three continents in the meantime.

The new Mayence Opera was dedicated on October 30 with performances of the chorus "Wacht auf," from the "Meistersinger," and of Shakespeare's "Midsummer Night's Dream" with Mendelssohn's music. It is a thoroughly modern, up to date building and cost 1,000,000 marks.

Emil Sauer has had conferred upon him by the Duke Regent of Brunswick the Order of Henry the Lion. This decoration will in no wise jeopardize the playing of this lionized pianist. He will be heard here in recital later in the season. Sauer's concerts are always looked upon as memorable musical events.

Next year's festival of the Allgemeine Deutscher Musik Verein will not take place in Weimar after all, notwithstanding the Liszt centenary. The reason is that Weimar has no suitable concert hall, so it is reported. As a consequence the festival will be held in another town. This is a queer move on the part of the committee, for Weimar has a beautiful new theater with a seating capacity quite equal to that of the Berlin Royal Opera, where the Strauss symphony concerts are given. This ought to suffice for all concert purposes during the festival. Moreover, Weimar is the legitimate town for the convention next year because of the Liszt celebration.

At the Scharwenka Conservatory an examination was recently held for the pupils who have made a specialty of preparing themselves for teaching. Eleven pupils played and of these ten passed the exacting examinations and received diplomas qualifying them to teach.

Adolph Muhlmann, formerly of the Metropolitan Opera Company, has settled in Berlin as a singing teacher. Two pupils of his, Marie Doxrud and Edith Ernst, recently sang for Safonoff, who complimented them highly on their work.

The Bluthner Orchestra recently gave a special Richard Strauss and Richard Wagner concert in Hanover under the direction of Joseph Frischen, which proved to be a great success. Works performed were Strauss' "Don Juan" and "Tod und Verklarung" and Wagner's "Siegfried Idyll" and the "Tristan and Isolde" vorsepiel.

A very successful short tour was recently made by Alberto Jonas, who played in Dresden, Cologne and Hamburg with flattering success.

Next spring the Vienna Opera will produce a new opera founded on Bulwer Lytton's "Last Days of Pompeii." The composer is a brother of Dom Lorenzo Perosi.

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BUSONI'S COMPLETE LISZT EDITION.

No greater admirer of Franz Liszt and his works ever lived than Ferruccio Busoni, and although Busoni never studied with Liszt, he is acknowledged to be the greatest living Liszt interpreter. Busoni now is preparing a complete edition of Liszt's compositions. He has already finished the revising of the piano etudes, which now are to be published by Breitkopf & Härtel. They will appear in three volumes, comprising in all fifty-eight pieces. In the preface of this great work Busoni makes the following highly interesting remarks on Liszt as a composer for the piano:

"These etudes, a work which occupied Franz Liszt from childhood on up to manhood, we believe should be put at the head of his piano compositions. There are three reasons for this: the first is the fact that the etudes were the first of his works to be published; the second is that in Liszt's own catalog of his works (Themat. Verz. Br. H. 1855) he puts the etudes at the very beginning; and the third and most patent is that these works in their entirety reflect as do no others Liszt's pianistic personality in the bud, shoot and flower.

"These fifty-eight piano pieces alone would serve to place Liszt in the ranks of the greatest piano composers since Beethoven—Chopin, Schumann, Alkan and Brahms; but proof of his superiority over these is found in his complete works, of which the etudes are only a small part.

"They afford a picture of him in manifold lights and poses, giving us an opportunity to know and observe him in the different phases of his character: the diabolic as well as the religious—those who acknowledge God do not make light of the devil—the refined and the animated; now as an illustrative interpreter of every style and again as a marvelous transformation artist who can with convincing mimicry don the costume of any country. This collection consists of a work for piano which contains within its circumference every phase, nation and epoch of musical expression from Palestrina to 'Parsifal,' whereby Liszt shows himself as a creator of twofold character—both subjective and objective.

"We become witnesses of his transformation from demon to angel—from the first bravura fantasy, 'Sur la Clochette' (a diabolical suggestion of Paganini's) to the childlike mysticism of the 'Weihnachtsbaum,' in which the final touch of naive, which is the fruit of all experience, rings strangely in a 'better land.'

"Now charming, now bewitching, now aiming at the awakening of feeling and now the arousing of fantasy, and always inexhaustible in ornamentation. We have from an eyewitness the story of how Liszt once, while working over a cadenza, sat down to the piano and improvised three or four dozen variations, until he found one that suited him.

"The secret of Liszt's ornamentation lies in its symmetry. Moreover, in him are united the accuracy of classical form and the freedom of the improviser; the harmonies of a revolutionist in the calm hand of a master; the flower of Roman melody floats over the serious note of the Northerner; and there permeates through all, and

all is turned to gold by, his sense of tonality; the piano assumes power to give wings to his conceptions, as Liszt's 'Idée' endows the instrument with speech, a reciprocal play of happy presentation in which the borders of anticipation imperceptibly merge into the realms of realization.

"Alone, therefore, among interpreters, Liszt possesses the art of holding his hearers in suspense for a climax, which, when it comes, never disappoints. Inimitable are the construction and articulation of his fantasies, the disposition of contrasts and the remarkably accurate distribution of climaxes and motives; and at the same time he never loses sight of the ornamentation of the pianistic structure, which now characterizes and now instrumentates—like vine and bloom—filling out the melodic framework. How Liszt improves the trivial, enlarges the little, brings forward the important and reveals the great in its



FERRUCCIO BUSONI.

perfect development is all invincibly displayed in the fantasies and transcriptions which we include in this collection as representing one half of Liszt's pianistic personality—and not the lesser half.

"FERRUCCIO BUSONI."

Renaissance Salon Music.

On November 29, in the grand ballroom of the Plaza Hotel, Frances Pelton Jones (harpsichordist), Paul Du-fault (tenor), Max Jacobs (violinist) and Anna Tone McIntyre (interpreter of classic verse) will give an evening of salon music of the Renaissance period. The stage will represent a Louis XVI salon, the harpsichord and clavichord being exact replicas of seventeenth century models, and the artists will appear in costumes of the period. One

of the novelties will be an ensemble for voice, violin and harpsichord.

Hamlin's Important Bookings.

George Hamlin, the American tenor, has been engaged as soloist with the Theodore Thomas Orchestra and Apollo Club of Chicago, with the Boston Symphony Orchestra and Handel and Haydn Society of Boston and with the famous Mendelssohn Choir of Toronto for three concerts. Mr. Hamlin is increasing his popularity and adding to his fame continually. At his recent recital in Chicago critics were unstinted in their praise, as can be seen by the following excerpts:

It is saying much for the pleasure of the listeners to declare that we have never heard Mr. Hamlin sing better. A larger breadth of passion than has been heard from him before went to much of his singing, and in songs such as Beethoven's "Der Kuss" and Bungen's "In the Rose Bower on the Rhine" he put admirable qualities of humor.

Beautiful singing and as beautiful feeling was put by Mr. Hamlin into "Wonne der Wehmuth." In listening to his reading of it was possible to believe that Beethoven's songs have unjustly been neglected.

Upon the interpretation of the two magnificent songs by Brahms, Mr. Hamlin and his listeners were heartily to be congratulated. The interpreter read these songs with truly moving inspiration, with such realization of their passion, their fervid ecstasy, that a hearing of these two works alone had well been worth the journey to the concert.

Excellent, too, was Max Reger's "Flieder." There are, indeed, few singers who could make out of a song so difficult as "Flieder" the clear and lovely thing that the singer made it yesterday.—Chicago Record-Herald, October 24, 1910.

The aria from Debussy's "L'Enfant Prodigue" was delivered with that refinement of phrasing and shading that distinguishes Mr. Hamlin among American singers. Vocal control he has attained to a point that obliges one to seek among wind instruments—the clarinet by preference for a standard of comparison. To follow the melodic line as he presents it with every curve and accent, finding its perfect nuance, and yet with the ever shifting tone color meeting the interpretative requirements of the passing mood, is to come near, indeed, to the spirit of music itself.—Chicago Tribune, October 24, 1910.

Paul Morenzo to Sing in America.

Paul Morenzo, a young tenor, who has sung in concerts at Monte Carlo, Nice, Berlin, Paris and other cities abroad, has recently arrived in New York. Mr. Morenzo soon will be heard by this public. He is a lyric tenor and sings in Italian, German, French and English, all of which he speaks fluently. Morenzo traces his Spanish ancestry back to the fifteenth century. This artist is serious and studious and believes all public singers should seek earnest private criticism, as they are not always capable of judging their own voices and singing. Mr. Morenzo is coaching with Oscar Saeuger, and his engagements are under the management of Mortimer Kaphan, of 1931 Broadway.

The twenty-fifth anniversary of Georg Hüttner's activity as a conductor at Dortmund was celebrated recently in that city. Hüttner received deserved honor, for he has long been at the head of every worthy musical movement in Dortmund.

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Madame Gadski on the Pacific Coast.

The latest triumphs of Madame Gadski on the Pacific Coast are clearly mirrored in the following press excerpts:

Of the Schumann songs which Madame Gadski sang, "Die Lotusblume" and "Stille Thranen" were distinctive successes and sent the audience into rhapsodic applause. The first of these two songs was so imbued with softness that a dreamy halo seemed to almost suffuse the singer who interpreted the piece's poetry perfectly. Her voice was smooth as a bar of gold. Wagner's "The Cry of the Walkure" was weird and fantastic, and for its very contrast brought the audience into a final burst of applause that literally forced the diva to repeat it again and again.—Inland Herald, Spokane.

Madame Gadski is unquestionably the queen of song. Sweetest low notes, brilliant, piercing, yet entrancing high notes, perfect voice culture, high natural and attained art, spirituality of interpretation—all these and more Gadski possesses.—Press, Spokane.

Madame Gadski's superb art captivated the big audience; she held it enthralled. In perfect voice and at the zenith of her powers, she aroused instant applause and recalls became so demonstrative and so frequent as to amount to a veritable triumph.—Seattle Daily Times.

With her womanly voice and womanly way Madame Gadski sang, as she always sings, right to the hearts of her listeners. Every note was true; every phrase was full of meaning; all the songs were interpreted with ideal musicianship. Following the aria, "Dich Theure Halle," Madame Gadski sang "The Churchyard," by Franz, in which the voice, so full of power and fire a few minutes before, was as soft as a scarcely audible whisper of the breeze, yet musically clear, distinct and compelling.—San Francisco Examiner.

The six exquisite lyrics of Robert Franz were sung by Madame Gadski with womanly tenderness. The two selections from "Die Walkure" were superbly rendered. After hearing "Sieglinde's Love Song" and Brunnhilde's valorous appeal to her father the audience were so well pleased that they demanded the Valkyrie's battle cry, which Madame Gadski gave twice before they were satisfied.—Bulletin, San Francisco.

Voice and art, conjoined in almost equal degree of perfection, were exhibited by Johanna Gadski. Elizabeth's aria was sung with superb spirit and freedom and was followed by the melodious Franz in a quieter key, but deep with intimate feeling and expression. Being an artist of big caliber, Madame Gadski proved her ability to accommodate her art to the wide extremes of Franz and Wagner.—San Francisco Call.

It was confessedly a Wagnerian program which Madame Gadski presented, nevertheless it was in the wonderfully emotional phrases of "Für Musik," the dramatic gloom of "Nachtlied" and the sweet brevity of "Frühlingsgedränge," by the Halle composer, that she touched the heights. In revealing her dramatic power, "Brunnhilde's Appeal to Wotan" was second to nothing.—San Francisco Chronicle.

Isabel Hauser Plays at Rochelle Park.

Isabel Hauser, who sometimes has been referred to as a "salon" pianist, is entitled to become known in the future for greater powers. Miss Hauser has grown greatly on the technical side, and this growth has not interfered with the fine musical quality for which her playing has been noted. Monday night of last week Miss Hauser played at Rochelle Park, a suburb of Hackensack, N. J., under the auspices of the Chaminade Society of that place. Her performance of the "Sonata Pathétique" (Beethoven) at once disclosed the advancement which the sincere admirers of this artist are discussing. With Hans Kronold, the cellist, Miss Hauser later played in the Beethoven sonata in F major for piano and cello, and this proved another gem of the evening. The artists preserved the classic contour of this work, and their beautiful tones proved more cause for delight. Mr. Kronold played solos

by Beethoven and Mozart. Bertram Schwan sang some lieder by Beethoven and Schubert. The musical program was closed by Miss Hauser with a spirited performance of Brahms' rhapsody, op. 79.

There were some features by the club members. Mrs. G. H. Ford read some "Current Musical Events." Mrs. Edwin W. Preston read a paper on "The Instrumental Development of the Romantic School of German Music." The hostess of the occasion was Mrs. Edward D. Easton. The program was in charge of Mrs. Charles F. Adams, assisted by Mrs. Kimball C. Atwood.

Elsa Rau, Pianist, in Berlin

Born in Munich, Miss Rau received her first instruction at the conservatory there, from which she graduated as a pupil of Josef Giehl. Then she went to Paris, where she studied under Ludovic Breiter, returning to her native city to continue her studies with Pauline Erdmannsdorfer Fichtner, who was a pupil of Franz Liszt. A very successful tour of Germany followed, after which she went to America and taught for a time in Baltimore, her playing



ELSA RAU,
Pianist.

also attracting favorable attention. Not satisfied, however, with these attainments, she returned to Germany and put herself under the guidance of Alberto Jonas for a finishing course, after which she appeared in all the leading cities of Germany, as Berlin, Hamburg, Leipzig, Darmstadt, Stettin, Hanover, Grolitz, etc., winning everywhere marked recognition for her superior gifts and genuine, artistic delivery. Miss Rau will be heard in Cologne this season, where she has been engaged to appear with orchestra under the direction of Fritz Steinbach. The young pianist makes a specialty of playing modern compositions.

She introduced to Berlin the Reger clarinet sonata and she will be heard in Bechstein Hall on November 11 in compositions by Hugo Kaun, who is delighted with Miss Rau's interpretations of his works, recommending her as soloist when his concerto is played, which suits her splendidly.

Miss Rau, in spite of her ability as a soloist, is particularly interested in teaching. For two years she was piano instructor at the Eichelberg Conservatory and she has a great many private pupils, among them a remarkable boy prodigy, who will be heard in concert next year; another gifted pupil, a young girl, has already appeared in concert. Miss Rau has developed a successful method of her own for teaching children and has trained other teachers in this method, fitting one lady for class work in this city, another in Lübeck and a third in Stettin. No less than five of Miss Rau's pupils are already teaching their own classes. Following is what Arthur Nikisch and Eugen d'Albert

have to say about Miss Rau's abilities as a soloist and teacher:

Elsa Rau is a most excellent pianist whose talent I hold in high esteem. Her general musical education and pedagogic gifts also enable her to obtain unusual results as a teacher. I can most warmly recommend Miss Rau. ARTHUR NIKISCH, Conductor of the Gewandhaus Concerts.

With great pleasure I recommend Elsa Rau as a remarkable piano talent and as one who would fill with great credit a position as teacher. I can give the young lady my highest endorsement. EUGEN D'ALBERT.

Bernice de Pasquali at Memphis.

One of the most important musical events in recent years took place in Memphis on the evening of November 9, when the Beethoven Club presented Madame de Pasquali, and there is only one desire harbored among those who heard her, namely, the desire that she may return to Memphis before the end of the season.

Henceforth Madame de Pasquali will be ranked among the reigning queens of song as far as the South is concerned. She gave the following magnificent program, having as accompanist Professor Boutelle, a Memphis musical director:

Polonaise, Mignon Thomas
Infidèle Tosti
I Hid My Love Guy d'Hardelot
Villanelle Eva dell'Acqua
German songs—
Als die alte Mutter Dvorak
Vergebliches Ständchen Brahms
An einen Boten Frank La Forge
Old Irish songs—
Mavourneen.
The Mother's Lamentation.
The Low Back Car.
Mary Richardson
If I Were a Bird Liza Lehmann
Spring Henschel
Grand aria, Ah fors e lui, Traviata Verdi

Frieda Langendorff's Latest Success.

Frieda Langendorff, formerly mezzo contralto of the Royal Opera of Berlin and Vienna, and later of the Metropolitan Company, of New York, achieved a big success last month at Jackson, Mich. The Jackson Citizen-Press of October 19 said:

Music lovers enjoyed a treat of real artistic merit last evening when Frieda Langendorff held an immense audience spellbound. Madame Langendorff possesses a voice of rare beauty and charm. Her gradations of tone are perfect and her interpretations of the varied class of compositions fairly brought out the wide range and marvelous adaptability of her voice. She sings in German and English with equal subtlety of expression varying from the soft tender tones to the rich, expressive tones quivering with intense feeling and dramatic power. Each appearance on the program was greeted with applause and Madame Langendorff was obliged to reappear for various encores.

Haarlem Philharmonic Musicales.

The Haarlem Philharmonic Society, of New York, opened its twentieth season with a musicale in the Astor Gallery of the Waldorf-Astoria Thursday morning of last week. The program was given by the Orpheus Male Quartet and Marie Nichols, violinist. The reception committee for the morning consisted of Mrs. J. Clarence Sharp, Mrs. Joseph J. MacKeown, Mrs. Charles G. Braxmar, Mrs. Harry Roswell Churchill, Mrs. Merrick Tennent Conover, Mrs. Richard van Santvoord, Mrs. J. W. Adams Abell, Mrs. Charles Henry Bogert, Mrs. Edwin Forrest Ashman, Mrs. Francis M. Leake, Mrs. J. Herman Randall, Mrs. John Paul Herren, Sara Stuart, Miss C. M. Fleming.

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NEAPOLITAN MUSIC.

NAPLES, Italy, November 6, 1910.

Efforts are being made to bring Richard Strauss to Naples to conduct the first performances of "Elektra" at San Carlo this season. Two years ago the composer was here personally to direct and superintend the "Salome" productions at this theater.

At La Scala, Milan, Pacini's "Saffo," Gounod's "Romeo and Juliet," "Il Matrimonio Segreto," "Simon Boccanegra," "Arianne et Barbebleu" and two novelties, "Fior di Neve" by Filiasi and Strauss' "Il Cavaliere delle Rose" will be given during the coming carnival season. Two "Valli" will also be presented, one a drama coreografico in one act by Firkine, music by Arensky and Zarazade, the other a drama coreografico set to the "Suite Sinfonica" of Rimsky-Korsakoff.

A leading baritone of the Teatro Mercadante, this city, scored a fine success on his first appearance in "Andrea Chenier." The next day after his debut he hurriedly left Naples owing to his fear of the cholera. A well known local critic stated in his paper that the singer left Naples, not because of the cholera epidemic, but for fear that he would compromise his success in the Giordano opera by his subsequent appearances in other roles.

The lyric season at the Massimo di Palermo will be inaugurated December 26 with "Don Carlos." Among the other operas to be presented are "Aida," "Andrea Chenier," "Norma," "La Sonnambula," "Barbiere di Siviglia," "Mefistofele" and "Götterdämmerung." Maestro Mugnone will be the general musical director.

The city of Verona has recently placed in the tomb of Juliet a beautiful carrara bust of Shakespeare by the Veronese artist, Renato Cattani. The principal characters of the divine love tragedy, "Romeo and Juliet," are artistically arranged about the pedestal. At the unveiling ceremonies an address was delivered by Innocenzo Cappa, Italy's most noted orator.

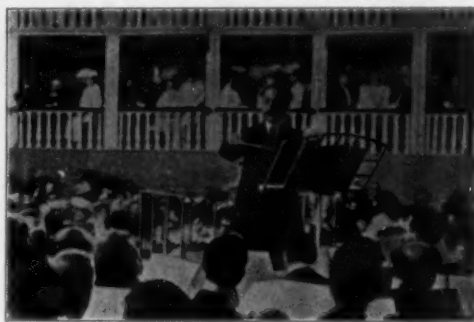
A permanent opera comique project of considerable proportions for Rome and Turin was this morning announced in the Giornale D'Italia. Two prominent impresari are at the head of the undertaking. The company, composed of many well known singers, already has been organized and its first performance will take place next week in Rome. The repertory embraces such operas as "Tales of Hoffmann," "La Serva Padrona," "The Secret of Susanna," "Figlia di Madama Angot," "The Gypsy Baron" and "Petites Michu," with other works to follow as the season advances.

In a recent number of the Teatro Illustrato the following is told of Battistini, one of Italy's most distinguished baritones: "The artist was singing in a rehearsal of 'Zampa' at La Scala. In a certain scene four trumpets are brought into play in a dramatic climax with the baritone, and the trumpeters played with unusual vigor. Battistini sang a few measures and stopped. The conductor immediately brought his baton down upon his desk. The singer, coming to the footlights, said: 'Gentlemen trumpeters, I gladly acknowledge that you have won the victory and I positively refuse to renew the contest. I therefore appeal to your clemency and hope that in the future you will ob-

serve that we are one against four.' The rehearsal then proceeded and it is needless to say that a more subdued accompaniment was given the artist." It is quite extraordinary for a singer personally to criticise individuals in an orchestra even in so diplomatic a fashion in the presence of the director and I am curious to know who the director might have been. But of course all baritones are not Battistini.

Six operas are announced for the present carnival season by the "cartellone" of the Regio di Turin. These are "Vestale," "Rigoletto," "Loreley," "Thais," "Tannhäuser" and "Morgana," a novelty by the Argentine composer Demiedo, with libretto by Colaniti.

The season of orchestral concerts at the Augusteum, Rome, will be inaugurated this evening by Maestro Mugnone. This year a series of twenty concerts will be given. The season will terminate February 20, much earlier than usual owing to extensive renovations to be made in the vast edifice prior to the opening of the exposition in March. Among the orchestral directors engaged are Perosi,



THE LATE MARTUCCI LEADING BEETHOVEN'S NINTH SYMPHONY AT NAPLES.

Mugnone, Max Reger, Vitale, Bruno Walter, Serafin, Weingartner, Balling, Strauss and Molinari. Soloists to be heard are Titto Ruffo, the American soprano, Anita Rio and Lucille Marcel, De Lucia, Arthur Rubinstein, Godowsky, Sgambati, Ariani and Kubelik.

It is reported that the long awaited "Nerone" from the pen of Boito is almost completed. The eminent composer of "Mefistofele" is now at work on the last act.

For service during the exposition of 1911, a large organ costing \$20,000 will be placed in the Augusteum, Rome. It will be a four manual instrument of 4,020 pipes, thirty pedal keys, with principals of thirty-two feet. It will be completed in September, 1911, when a series of national concerts will be opened by Toscanini and at the first of these the organ will be utilized in conjunction with orchestra and chorus. The construction of the instrument will not, however, impede the spring and summer series of concerts to be given at the Augusteum. Beginning next March many visiting orchestras and choruses will be heard there, among these being the famous Roumanian Chorus, the Russian Chorus of Santo Sinodo, the Choral Society of Basilea, and the Lamoureux Orchestra of Paris, directed in concerts by Saint-Saëns, Debussy and Chevillard. Nikisch will also come to direct a series of programs

devoted to Hungarian composers and the popular Mengelberg will bring his orchestra from Amsterdam.

On November 22, a commemoration of Pergolesi will be given at the Teatro Manzoni, Milan. The program, in three parts, will be composed of the "Stabat Mater," with the Marchesa Pavesi and Fino-Savia, soloists; a discourse on Pergolesi by the Italian poet, Sem Benelli; and "La serva padrone" with Kaschmann, Cattorini and Benini. The orchestra will be directed by the Duke Visconti di Modrone.

Cremona, the native city of Ponchielli, is preparing to commemorate the twenty-fifth anniversary of the illustrious composer's death. The opera, "I Mori di Valenza," which the composer of "Gioconda" left uncompleted, will be produced for the first time, the work having been finished by a favorite pupil of Ponchielli, Maestro Arturo Cadore.

CLAUDE REDDISH.

Flora Wilson Wins More Success in the West.

More enthusiastic reports have been received from the West about Flora Wilson's song recitals. The soprano is greeted with large audiences everywhere and she is feted both before and after her concerts. The Cedar Rapids (Ia.) Republican of November 12 published a lengthy review of Miss Wilson's singing in that city. Some excerpts read:

CEDAR RAPIDS MUSIC LOVERS TURNED OUT TO HEAR FLORA WILSON.

A very charming social function occurred last night at the home of Mrs. James L. Bever. The home was opened to Cedar Rapids music lovers, who came in great numbers to hear Flora Wilson in song recital.

Miss Wilson presented a varied and difficult program of ballads and arias arranged to display a well schooled voice, which she uses very effectively. . . . The French songs were particularly pleasing, for they were artistically phrased and sung in intelligible French—something very few American singers achieve. The diction of the German, Italian and English songs was quite as excellent.

Miss Wilson was quite at home in the Scotch songs and did not depend upon an exaggerated dialect for her effect. The quaint character of the songs was clearly brought out as only a rightful wearer of the plaid is capable of.

The music critic of a leading paper in Ottumwa, Ia., wrote as follows after hearing Miss Wilson in that town:

Miss Wilson is ambitious and the coloratura qualities of her voice are remarkable and highly finished. She sings with grace and ease. She showed her excellent training in the Verdi number, which scored a triumph. "Waltz Song," from "Romeo and Juliet," and "Villanelle," by Chaminade, and the ever popular "Shadow Song," Meyerbeer, were charmingly and artistically given. Clad in plaids, which she of right can wear as a daughter of the canny Jim Wilson, a bonnie scot, a few numbers that rang with the fire of the highlander proved delightful as a portion of the program.

Florence Mulford in Ohio.

Florence Mulford gave two recitals in Ohio last week. On November 18, she sang at Painesville under the auspices of the Lake Erie College; on the following day she gave a recital at the Western Woman's College, Oxford.

Emma Banks in Jersey.

Emma Banks, pianist, will play in Orange on November 30 and in Newark on December 3.

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BONCI BEGINS EPOCH MAKING TOUR.

Famous Tenor of Bel Canto Opens His Season in Brooklyn Under the Auspices of the Brooklyn Institute of Arts and Sciences—A Great Audience Cheers the Artist—Program of Old and Modern Italian Airs, English and French Songs Beautifully Interpreted—Makes Impression with Two MacDowell Songs—To Tour the Country in Song Recitals—Program Repeated Yesterday (Tuesday) in Carnegie Hall.

Some future historian of musical events will be sure to devote a chapter or more to the concert tour which Alessandro Bonci inaugurated in Brooklyn Thursday night of last week under the auspices of the Brooklyn Institute of Arts and Sciences. To give at the very beginning of this review the correct temper of the audience that listened to Bonci's marvelous singing, it may be well to quote Prof. Franklin W. Hooper, the director of the Institute, who, with a benign smile, said to the writer: "This is the most enthusiastic audience ever witnessed in Brooklyn."

Bonci was cheered and lustily cheered; women waved handkerchiefs, and in their excitement, their fur coats, while the men flung their hats up in the air. Notwithstanding that it was a Caruso night at the Metropolitan, and horse show week, the opera house of the Academy of Music was crowded. Only an institution like the Brooklyn Institute could attract such an audience in Brooklyn at a time when those who seek amusement are led by sensations. But the Bonci tour is sensational, too, in a way, because America never heard (or at least not in the memory of the writer) such perfect singing. Alessandro Bonci has been hailed as the successor of Rubini and there is nothing exaggerated in this claim.

Shades of Porpora, whose given names were Niccolo Antonio, the singing maestro born in Naples 'way back in 1686! Porpora used to keep some of his pupils for six years on one page of vocalises, and it was due to such teaching that a school of bel canto was developed. Alessandro Bonci as a young man (and he is still a young man) walked daily for seven long weary years over a certain road in Northern Italy that lay between his home and the house of his vocal teacher. By this method of patient, persistent study, Bonci was developed into a singer who was able to undertake roles in old operas that had been put aside because there were few tenors to sing them. Reference here should be made to the role of Arturo in Bellini's opera of "I Puritani," which Bonci sang at his debut at the opening of the Manhattan Opera House four years ago.

Last year Bonci retired from the opera temporarily to make this concert tour. He wished to see this great country and believed the best way to see it was by visiting many cities where opera companies never go. Preparation was at once begun in the fine Bonci villa in Northern Italy, where the tenor studied English diligently with several experts. Bonci has become a strong advocate of English as a language for singing, and after hearing him sing two of the MacDowell songs last Thursday night it was evident that he had made remarkable progress. His enunciation of the English tongue was beautiful and, strangely enough, far better than his French, and his French is purer than that of most Italian singers who attempt the elegant Gallic in singing a repertory.

When Bonci appeared before the audience he was greeted by a demonstration that was prolonged more than five minutes. No doubt this extraordinary welcome affected the singer's tones a little at first, but before his opening air was finished he had regained that mastery over his voice and emotions that wove a magical spell.

This was Bonci's program:

O dei mio dolce ardore.....	Gluck
Caro mio ben.....	Giordani
Se tu m'ami.....	Pergolesi
Chi vuol la zingarella.....	Paisiello
Aria—Il mio tesoro (Don Giovanni).....	Mozart
Adelaide.....	Beethoven
On Wings of Music.....	Mendelssohn
Who Is Sylvia?	
Hark, Hark! the Lark.....	Schubert
Au Printemps.....	Gounod
Vieille Chanson.....	Bizet
Nuit d'Espagne.....	Massenet
Romance.....	Debussy
Embarquez-vous.....	Godard
Aria—Che gelida manina (by request).....	Puccini
What Is Love?.....	Ganz
Long Ago.....	
A Maid Sings Light.....	MacDowell
Serenata.....	Sinigaglia
Notturmo.....	
Vieni, amor mio.....	Leoncavallo

No heavy weight annotator of programs was needed to enlighten that intelligent audience about the meaning of the songs. In the first place English translations of the Italian and French songs and airs were published in the program, and, second, Bonci's singing made the meaning intelligible

to all. The exquisite refinement of the Gluck air and those delicious gems by Giordani and Pergolesi made the listeners forget they lived in an age of steel, iron and whirlpool strenuousness. Bonci's phrasing is so perfect that there is never even a suggestion of the vexed problem of controlling the breath. Kreisler's bowing on the violin comes nearest to giving an idea of the singer's mastery in this matter of singing without a trace of effort. To listen to such singing is both instructive and restful. The free romantic spirit in the Paisiello song was happily expressed by the singer, for with all Bonci's greatness as an exponent of bel canto, it must be remembered that he is extremely gifted as an actor. This histrionic talent was disclosed in the air from Mozart's "Don Giovanni," which Bonci has often sung in presentations of the opera. Real pathos was in his voice and his manner left no one unsatisfied.

About twenty years ago the writer heard Italo Campanini sing Beethoven's solo cantata, "Adelaide," in Italian of course. Bonci sang it in Italian, too, last Thursday night, but that was the only similarity in the two ex-



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BONCI.

positions. As a singer Campanini was not in Bonci's class, notwithstanding that his voice in its prime had a golden quality. Bonci sang the Beethoven classic with such perfection, such lofty sentiment and beauty of tone that he completely effaced memories of all other singers who have given this number in this country, and no matter what their nationality may have been.

Bonci having keyed up expectations on his new accomplishment of singing in English caused a real thrill when that lovely voice was lifted up in the first words in Mendelssohn's suave lied, "On Wings of Music." He got a rousing reception after this number and there was another storm of hand clapping after "Who Is Sylvia" and "Hark, Hark, the Lark," sung in their original English texts, and in English that was charming and correct. As an encore after the second Schubert song, Bonci sang "The Violet," by Mozart, and the interpretation was as lovely as the song.

The French songs, all of the modern school, showed anew that Bonci is not limited in his powers. Once more

the impeccable phrasing and the keen intelligence of the artist were revealed in the variety of expression he put into the songs. He was compelled to repeat the Debussy "Romance," and this song, by the way, is one that is without eccentricities. Bonci sang it divinely.

On the operatic stage to-day there is no better Rudolfo, the poet lover in "La Boheme," than Alessandro Bonci, and, as was anticipated, the roof was nearly raised when the tenor made his climaxes in "Che gelida Manina," which he sang by request. "Biz!" "bravo!" "great!" "superb!" were some of the exclamations that echoed through the house. The clamor continued until the artist, smiling up and down at his admirers, inclined his head in the affirmative, and, to the delight of the frenzied people, he repeated the portion which begins with the line, "In povertà mia lieta" (In my joyous poverty). From that on everything was wildly applauded.

Bonci sang the MacDowell songs with the feeling of one who truly loves them. The pathetic "Long Ago," and the other song in lighter vein, showed the unaffected and deep nature of the singer. Another encore was demanded and given, and then the singer gave in the liquid Italian tongue those charming numbers by Sinigaglia and Leoncavallo. But when the program was ended the audience was in no hurry to leave the opera house. The men cheered and the women cheered and waved handkerchiefs and other things in a frantic manner. Bonci returned six times and bowed, and he came back for the seventh time with his accompanist, Harold Osborn Smith. As Mr. Smith played the opening bars of "La donna è mobile" more cheers went up, and Bonci sang this immortal air from Verdi's "Rigoletto" with characteristic swagger and that wonderful ringing tone quality that belongs to the Italians and no other race of singers. Out again the excited people brought the tenor, and again they called him out and then again. But these final demonstrations were intended to convince the singer that he was greatly appreciated and not, as some might conclude, to exact more encores. As it was, Bonci sang five encores, and some of them were taxing on the voice. The great tenor was most fortunate in his accompanist, a young American pianist endowed with a genuine musical nature and a very musical pair of hands. Under Mr. Smith's graceful fingers the velvety-like tones of the instrument were at all times in accord with the singer.

What a night to remember! After the final encores, an impromptu reception was held for Bonci behind the stage. Never did a great artist merit more the congratulations he received, and never did he receive them more graciously and more modestly.

What a night for lyrical education in America!

MUSIC IN LOUISVILLE.

LOUISVILLE, Ky., November 16, 1910.

John J. Garrity, the manager of the Masonic Theater, has inaugurated a series of musical matinees at that house, the first of which was given on Monday, November 14. The artist appearing was Gracia Ricardo, whose singing was received with much favor by a good audience. Madame Ricardo's voice, a charmingly cultivated soprano, was heard advantageously in a varied program of selections from Verdi, Bizet, Kriens, Schubert, Tchaikowsky, Schumann, Brahms and several modern composers. Great interest attached to her singing of a group of songs by a former Louisville musician, Zudie Harris Reinecke. Well known as a pianist of high rank, Mrs. Reinecke has lately turned her attention more to composition, and the result is a number of songs of distinct value and beauty. The style is original, and the treatment effective. Madame Ricardo's singing of these songs especially was most artistic, and her recital was an unqualified success.

The Louisville Music Teachers' Association held its second regular meeting in Baldwin's Hall on the night of Thursday, November 10, with an unusual number of visitors. Karl Schmidt, the well known leader of the Philharmonic Orchestra, formerly with the Henry Savage Opera Company, gave a most interesting talk on "The Evolution of the Orchestra." Mr. Schmidt made the talk not only highly instructive, but also very entertaining. During the ensuing year each meeting is to be devoted to a special subject, the next being the opera "Griselidis," which will be in charge of Emily Davison, the vice president of the association.

The Sheehan Opera Company gave three performances of "Il Trovatore" at the Masonic Theater, beginning on the night of November 11. The offering was much enjoyed by large audiences, the Azucena of Elaine de Sellem being particularly admired, both for its vocal and histrionic merit.

K. WHIFFLE-DORRIS.

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PARIS, November 7, 1910.

At the Lamoureux concert yesterday in the Salle Gaveau, we heard the symphony in B flat of Ernest Chausson; the concerto in F minor for piano of Ed. Lalo, brilliantly played by Georges de Lausnay. The public warmly applauded Madame Jacques Isnardon in Penthesilée, "Reine des Amazones," a symphonic poem, for orchestra and voice, by Alfred Bruneau (to the text of Catulle Mendès); and in an aria from "Proserpine" of Pavesiello. The "Don Juan," poème symphonique, of Rich. Strauss and Wagner's overture to "Le Vaisseau fantôme" were vigorously conducted by M. Chevillard.

On Saturday afternoon the second concert illustrative of the History of Music was given at the Opéra Comique. Explanatory remarks were made by M. Expert upon the selections forming the program from the Primitives of Modern Melody. The greatest art is required not to allow this music of naive simplicity and sentiment to degenerate into insipidity and monotony.

In the evening, at the Salle Gaveau, the first of three concerts in Paris was given by Albert Spalding, the young American violin virtuoso, with the Lamoureux Orchestra, under direction of M. Chevillard. It is not so very long since that Albert Spalding "arrived" in Paris as a young débutant for whom a high destiny was predicted. He has returned to Paris several times since that first appearance at the Nouveau Théâtre, each time a greater violinist, and now he returns an accomplished virtuoso, having fulfilled his destiny. Spalding plays with flawless intonation, every tone being clear and clean; his bowing is vigorous, free and bold and his fingers deft and daring. His style of interpretation is classic and his personal bearing manly and attractive. The program of Albert Spalding's first concert consisted of the concerto in E major, Bach; "Le Poème," for violin and orchestra, Chausson; concerto in D major, Brahms. The second concert will be a "séance de sonate," with A. Oswald at the piano, and the third a violin recital. Between the first and second and second and third Paris concerts Albert Spalding is playing in the different French cities.

The twentieth anniversary of the death of César Franck was commemorated by Gabriel Pierné at the Colonne concert with the performance of that composer's symphony in D minor; "Les Djinns," symphonic poem for piano

and orchestra, the solo part ably sustained by Blanche Selva; and orchestral portions of the "Rédemption," by Franck. The only other composer on the program was R. Wagner, with the first and final scenes from "L'Or du Rhin," introducing the characters Alberich and the three Rhine Daughters, Loge and Froh, Donner and Wotan. And ending with the "Ride of the Valkyries" ("La Chevauchée des Walkyries").

The Sechiari concerts have recommenced at the Marigny Theater. These concerts, like other great orchestral concerts of the Conservatoire, Colonne, Lamoureux, are given on Sunday afternoon; but, unlike the others, those of Sechiari are this year preceded by public rehearsals on Saturday afternoon. The second symphony of Saint-Saëns, in A minor, was the opening performance. It is well calculated to give an idea of the performers' capabilities. M. Sechiari fully understands what are the requisites for successful musical leadership, added to which he means new works of all kinds and from all lands to figure on the program. With this intent two novelties were welcomed. A dramatic scene by M. Méry, music by Léo Sachs and sung by Rose Féart, and a "Suite Flamande" by Ch. Quef, whose musical "Kermesse" and other joys somewhat nearly touch vulgarity. M. Franz, of the Opéra, sang "Phydlée," by Duparc, and with Mlle. Féart the nocturne (love-duo) from "Tristan



RARE PICTURE OF CESAR FRANCK BY Mlle. RONGIER.

et Isolde." The overture to "The Mastersingers" and the "Siegfried Idyll" were given by a young organization requiring still some further perfecting for such music.

In Le Figaro the music critic of that paper says "It has been quite the fashion lately to criticise concert programs; some deplore the abuse of the usual works, others the absence of all method." It might be added that, however interesting these observations may be for those who make them, the fact nevertheless remains that the programs (of the orchestral concerts) are nearly always excellent. One has but to glance over a few of those formerly given by Pasdeloup, or the Conservatory Concerts. Monotony was one of the smallest defects. Nowadays none would dare to perform certain overtures, or sing certain airs which formerly constituted the chief part of Sunday concerts. Notable modifications have been brought about with which one must be satisfied without endeavoring to increase the severity. It is easy to suggest a method, but more difficult to put it into practice. That which aims at pleasing variety is highly commendable.

STUDY MUSIC IN PARIS

American pupils of Paris singing and piano teachers should take advantage of the presence in Paris of Mr. A. J. Goodrich, Address 4 Square St. Ferdinand, Rue St. Ferdinand, Paris, to study harmony and composition. Singing and piano-playing are indefinite accomplishments without the study of the Theory of Music on which they are based. As Americans expect to make American careers they should study theory in English.

The critics perhaps forget that concerts were not founded for their delectation, but for the public. To be forced to listen to a dozen, a score and more of concerts a week is surely enough to render one contemptuous. However, there are those who still after long years frequent the concert halls. On the other hand there are young auditors who are unfamiliar with Beethoven and Wagner. It would be as infelicitous to deprive them of the joy of knowing these works as to despoil museums of Van Dyck pictures, Rubens or any other great master under the pretext that they are so well known. As to the well worn "education of the public," that has been thoroughly completed and a program of classical works always pleases.

Representations at the Opéra this week will be: Monday, "Tristan et Isolde" (fourth and last appearance of Lillian Nordica as Isolde); Wednesday, "Samson et Dalia"; "Javotte" (ballet); Friday, "Le Crépuscule des Dieux"; Saturday, "La Damnation de Faust."

At the Opéra-Comique: Monday, "Lakmé"; Tuesday, "Werther"; Wednesday, "La Tosca"; Thursday (matinee), "La Flûte enchantée"; (soirée), "Madame Butterfly"; Friday, "Carmen"; Saturday (at 5 o'clock), historic concert; (soirée) "Fortunio."

Performances for the week at the Gaité are: Monday, "Quo Vadis"; Tuesday, "La Favorite" (Marie Delna); "Le Soir de Waterloo"; Wednesday, "La Juive" (Féla Litvinne); Thursday (matinee), "La Favorite"; "Le Soir de Waterloo"; (soirée) "L'Attaque du Moulin" (Delna); Friday, "Le Trouvère" ("Il Trovatore"); Saturday, "La Juive"; Sunday (matinee), "Quo Vadis"; (soirée) "L'Africaine."

In honor of the centenary of Schumann's birth a concert was given at the Salle des Agriculteurs, Saturday evening. The participating artists were Gaétane Vicq, Louis Diémer and the Geloso Quartet. The program contained Schumann's quartet in A minor (op. 41, No. 1); three pieces for piano, "Romance" (in D minor), "Au Soir," "Grillen"; "L'Amour et la vie d'une femme"; quartet (op. 46) for piano, violin, viola and cello.

Xavier Leroux, the composer of "Le Chemineau" and "La Reine Fiammette," has become editor in chief of the monthly publication known as Musica.

Andreas Dippel has engaged the young soprano, Marie Cavan, of New York, whom he met last summer in Paris while she was studying with Charles W. Clark, the American baritone. After hearing Miss Cavan sing, Mr. Dippel

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immediately secured her for the Chicago Grand Opera Company, where she will make her operatic debut.

The opera tenor Cossira has just suffered the loss of his wife, Emma Cossira, who had sung in several of the French theaters, creating her role in "Les Maitres Chanteurs" and "Vendée" of Gabriel Pierné.

Roberto Villani, the well known professor of acting and mise-en-scène, has returned from his summer holiday and resumed teaching.

Arthur Hartmann, the genial musician and far famed violinist, has returned with Mrs. Hartmann from a successful Scandinavian concert tournée to their Villa Victor Hugo in Paris.

Grace Whistler-Misick, well known in America, England and France as a successful concert singer, has to her credit also a career as an Italian opera singer, won during the last few years in Italy, where she has been singing leading mezzo-soprano roles. Grace Whistler has now been engaged as prima donna mezzo-soprano of the Mascagni Italian Opera Company and left for New York aboard the American liner Philadelphia on Saturday last. The company will open at the New Theater in New York.

At a recent concert the great composer, Saint-Saëns, had occasion to listen to the playing of the Trio Kellert (three Russian brothers), and expressed the opinion in a letter, of which the following is a translation: "It was with the greatest pleasure that I heard the Kellert brothers. To the most brilliant and purest virtuosity these young men unite a grand style and a beautiful musical sentiment."

The Trio Kellert will give a Beethoven festival concert on November 23, at the Salle Gaveau, when Charlotte Lund will be the soprano soloist. Among other things Miss Lund will sing Beethoven's Scotch songs, accompanied by the Trio.

Adèle Rosenthal, whom Harold Bauer warmly recommends as a teacher and a performer, some time ago played in London and was so well received that she has decided to locate in the English capital permanently.

King Clark's pupil, Ruth Ashley (Lewis), has made a "hit" as Azucena (in "Trovatore") at the Opéra of Halle in Germany. The press speaks enthusiastically of her performance; and Miss Lewis' Paris friends are happy to congratulate her on her success.

DELMA-HEIDE.

Witherspoon as Gurnemanz.

Herbert Witherspoon has been cast for the part of Gurnemanz in "Parsifal" at the Thanksgiving performance to be given in the Metropolitan Opera House, which role is admirably suited to his fine voice and presence. Mr. Witherspoon will make more than fifty appearances during this season. His recent appearance in Rochester made a fine impression, local critics classing it among the most important musical events of the year.

Said the Rochester Times:

One marvels at what Witherspoon does. Many baritones in the musical world today with greater voices have never touched the hem of Mr. Witherspoon's art. First he is an artist in the arrangement of his program. The little girl in the front row and the white haired old gentleman, the classical musician and the man

who knows nothing at all about music, are all thought about when he arranges his list of songs. Then he knows how to sing them. There is not a line, or a phrase, or an intonation that Mr. Witherspoon neglects, while his splendid experience with the Metropolitan Opera Company and the variety of roles he has interpreted each year to the satisfaction of the most critical audiences, give dramatic fire and warmth to his operatic numbers.

MUSIC IN MUNICH.

MUNICH, November 2, 1910.

On the evening of All Souls Day the first Academy concert of the season took place. Handel's "Samson" was given, in the new arrangement by Friedrich Chrysander. Herr Chrysander is, I understand, preparing a new edition of all the Handel choral works (Breitkopf & Härtel), which shall present them as nearly as possible in the original form. Felix Mottl conducted, the Lehrergesangverein sang the choruses, and the soloists were Prof. and Mrs. Felix von Kraus, Miss Maude Fay, Dr. Matthäus Römer and Mrs. Kuhn-Brunner. The Hoforchester accompanied. A splendid performance, without a flaw. It was a pleasure to hear five soloists of the first rank together in one concert, something that rarely occurs here. The chorus, although by no means made up of picked voices, was effective. If the remaining concerts of the Academy series keep up to this standard—and the programs as announced are very interesting—it will be a record to be proud of.

Last Friday evening Hermine Bosetti, soprano, gave a song recital in the Vier Jahreszeiten concert hall. The hall was crowded and Frau Bosetti may be well pleased with her tremendous success. The program included groups of songs by Schubert and Wolf, an aria by Mozart and one by Herold, from the practically unknown opera "Der Zweikampf," which was calculated to display the wonderful coloratura of the singer. There were numerous encores, and at the end one heard a real ovation for the singer. I liked her best as an interpreter of the fine songs of Hugo Wolf. Wolfgang Ruoff played the accompaniments in his best style, and Paul Thoma performed the violin obligati, also contributing a group of solo pieces acceptably. It can safely be said that this season will see no more satisfactory song evening than that of Frau Bosetti.

Sunday evening Hermann Klum played a Liszt program for the benefit of the Munich group of the German Women's Richard Wagner Association. Herr Klum played very well, but a whole evening of Liszt is rather a questionable pleasure. Among the hearers was Princess Gisela. Herr Klum was at one time in Chicago as a teacher in Dr. Ziegfeld's Chicago Musical College.

Monday evening Lucie Taylor, the young American pianist who resides here, played the Delius C minor concerto with the Konzertverein Orchestra, under Hermann Abendroth. Miss Taylor played in faultless style, but either the orchestra played too loud or the player not loud enough, as the piano did not once attain the prominence which it should have in a concerto. The second number of the program, "Night and Morning," for two pianos, string orchestra and kettledrums, by the Munich composer, Hermann Zilcher, was well performed, Miss Taylor's teacher, Madame Langenhahn-Hirzel playing the second piano. The composition itself was not particularly impressive—it might as well have been "Tuesday and Thursday" as "Night and Morning" for all the difference in characterization. The success of the evening was

scored by Director Abendroth and the orchestra in the splendid rendition of the Brahms No. 1 which closed the program.

Jean Buysson appeared for the first time since returning to the Royal Opera here as Cavaradossi in "Tosca." This is one of this tenor's best parts, and he was heartily applauded by the large number of friends and admirers who are glad to welcome the excellent artist back to our stage.

Kammersänger Hofmüller has returned from Helsingfors, Finland, where he was called to give his famous Mime in the five performances of "Siegfried" which were recently given in that city under Director Schnéevoigt, formerly of Munich. Herr Hofmüller had the honor of being the original David in "Die Meistersinger" many years ago.

The Munich music historian, Dr. Ludwig Schittler, made an interesting discovery lately, viz., that the popular organ concerto in D minor by Friedemann Bach, which is also known in various arrangements for piano, is not an original work of that composer, but only an arrangement of a violin concerto by Vivaldi.

Among Hermann Klum's American pupils are Mrs. H. N. Castle and Mrs. Robert Lee of Boston, Mrs. Roth of New York and Mrs. Greenshields of Montreal.

It is announced that the Wurtemberg Royal Conservatory of Music in Stuttgart has outgrown its present quarters and will shortly erect a large modern building suited for its needs.

Louise Cox, formerly a pupil of Kate Liddle, has decided not to establish herself in Girard, Kan., as announced last week in this letter, but has accepted a position as vocal teacher in the Florence University for Women, Florence, Alabama.

Florence Ralph, of Buffalo, formerly a pupil of Mrs. Choate in that city, will spend the winter here continuing her piano studies.

I had the pleasure of hearing two of Jacques Stuckgold's pupils sing recently at his studio, a baritone, Herr Roos, and a tenor, Herr Skubiewski. Both have excellent voices, the upper register of the last named singer being really remarkable for strength and resonance, and in common with all of Herr Stuckgold's pupils they know how to sing well. Among this teacher's pupils now prominent in Munich are Fräulein Fassbender, Frau Bosetti and Miss Craft, all of the Royal Opera. Mrs. Mariska Aldrich, of the Metropolitan company, spent some time last summer under his tuition.

H. O. Osgood.

It is suggested that the next thing will be an educational, or academic, musical typewriter, which will check modern tendencies in the direction of unresolved dissonances, correct the mistakes of students, refuse to set down bare or hidden consecutive fifths, etc., or otherwise transgress the laws of part writing. A typewriting machine which came to a standstill when expected to record a tune that was not original might also be useful, but scarcely popular.—Sheffield Independent.

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BUREAU OF THE MUSICAL COURIER,
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DRESDEN, November 1, 1910.

At the Opera there was a performance of "Aida" with a partly new cast, Fr. Siemens taking the title role, Frau Bender-Schäfer the part of Amneris, and Sembach that of Rhadames. In a late performance of the "Walküre," Fr. Helene Forti (from the Landes Theater, Prague) made quite a sensation as Sieglinde. Still very young, she is a genuine figure for the unfortunate offspring of the Völsungs, and her success was immediate. She was engaged almost at once for the Royal Opera here.

There also was a revival of Mozart's "Entführung aus dem Serail." Siemens took the part of Constance; Zottmayer that of Osmin; Rüdiger, Pedrillo; and Fr. Kehldorfer was the charming little Blondchen. Judging by general public opinion through the Dresden press, there would seem to be a generally felt desire for a real revival of the Mozart cult, as there has been in Munich and for so long a time in Vienna, where the appearance of a Mozart opera on the bill is the signal for a sold out house. All the best forces of the Opera were called into requisition, and as elaborate a preparation made as for a Wagnerian opera. Yet our Dresden public seems to show an astonishing indifference as the many rows of empty seats in the opera house testified.

The first symphony concert, series B, was devoted to Brahms, the soloists being the Misses May and Beatrice Harrison, two very gifted sisters, daughters of Colonel Harrison of England, but born in India. The eldest, May, is the violinist and Beatrice a cellist, who was the first woman or girl to win the famous Mendelssohn prize, awarded her not long since. May was a "Wunderkind" and she won the gold medal of the Royal College of Music, London, against 3,000 competitors while still a child, becoming subsequently a pupil of Prof. Leopold Auer. Beatrice has more temperament and a marked dramatic trend, while May is more at home in the lyric style. Both are artists of the highest gifts and refinement. They played the double concerto of Brahms for violin, cello and orchestra, op. 102. It was a charming sight to see the dignity and the gentle breeding of these two young girls. They gave a splendid performance of this work so seldom heard. Brahms' fourth symphony in E minor and the variations on a theme of Handel for orchestra were the other numbers on the program. Von Schuch was in one of his best moods and the beautiful andante with all its beautiful lyricism was given as well as it may be heard anywhere. On the other hand, what the Germans call "das Herbe und das Derbe" of Brahms does not seem to suit Von Schuch so well, who is nothing if not all fire and temperament. Kutschbach directed the other two numbers and with

the aid of the royal capella a fine portrayal of the many beauties of the variations and the concerto was accomplished.

The strongest work which has appeared of late years here on the dramatic stage is that of Fred. Eeden, a Dutch poet, whose drama entitled "Ysbrand" (pronounced Eisbrand) has been the subject of the highest comment from all quarters. It is in place to notice it in the columns of THE MUSICAL COURIER as Eeden has called in the aid of music to bridge the gulf between the two different worlds, presented in this work. The "music of the spheres" which rings in the ears of the poet, idealist and dreamer, Ysbrand, is also heard by the audience, and greatly enhances the effect. The work portrays the struggle and end of the lofty genius, who in this case is a poet and idealist, surrounded by the triviality and "mesquinerie" of an everyday common world incapable of understanding or appreciating him and to which he eventually succumbs as a victim. Eeden was invited some time after the performance by the Literarischer Verein to give an address upon the relation of the task and mission of the poet to society. The author showed that the real leaders of the world are not kings, potentates, statesmen, but men like Darwin and Haeckel; poets, musicians and philosophers like Wagner, Ibsen and Nietzsche. After pointing out that the theater is the most powerful agent for the propagating of new and great ideas among the people and that the stage should be regarded as dedicated to a great religious and moral purpose, he begged to make some explanations as to the meaning of his drama, "Ysbrand," a character who is not insane, but is the prototype of the idealist perceiving and striving after the lofty, the noble and the good. He goes to his destruction and fails in his aspirations because he lacks the connection between himself and the real world about him.

The talented French singer, Mlle. Gilquin, pupil of Fr. Gliemann, had much success with her concert, which was well attended by a representative audience. All the critics agreed that the concert giver showed a very good school and is the possessor of a refined, sympathetic voice, even if a little too small to fill entirely a concert hall. Yet it has a good carrying quality. Mlle. Gilquin has further an excellent sense of interpretation and evidently feels what she sings, beside having musical understanding and the ability and inclination for the careful study of musical effect. Her program contained some charming selections from the great French composers, perhaps those most successful being the aria of Salome in Massenet's "Herodiade" and Debussy's "Chevaux de Bois" and "Mandoline"; also "Chanson Triste" of Dupont and the delightful "Chanson des Noisettes." Herr Dr. Daffner proved himself a sympathetic and most plastic accompanist. His duets, which he played with the excellent pianist from Munich, Fr. Erika v. Binzer, were in some parts interesting and pleasing.

The program of the Musik Salon of Professor Roth on October 23 was devoted to some Swiss composers and some songs of Noren, besides a remarkable work, a sonata for cello and piano, of Hans Pfitzner. Unfortunately, owing to the indisposition of Marie Schaff, the songs of Noren had to be omitted, but Mlle. Gilquin sang some of the songs of French composers above mentioned with great success. Either the piano of Professor Roth or the pianist was to blame for great indistinctness in the delivery of the

piano part of Pfitzner's work. But we could at least imagine what the work might be if clearly played.

At the concert of Vera Scriabina, wife of the well known composer of that name, the program was devoted to her husband's compositions. Most of these could be characterized by the word "different," and all possessed a certain interest for the hearer. Of particular depth and worth was the sonata in F minor, Op. 6. Yet after all that can be said in favor of the composer, it must be admitted that these works do not seem to have enough inherent power or actual value to entitle them to any very long life, certainly not for posterity, unless we greatly err in our judgment. The pianist has a very sure if not modern technic and much power and energy, without, however, any great plasticity or any depth of resonance in her tone. Her most decided efforts seemed to produce a certain wooden effect as if the hammers were not allowed the necessary "rebound," so to speak. As a pianist, with rightly directed effort, she might exhibit claims to a certain consideration. Both pianist and composer were well received.

On the program of the trio, Bachmann, Bärtich und Stenz, the chief number was the new violin sonata in G minor, by Reinhold Becker; then came the fine trio of Schumann in F major and another of Brahms in B major. The chief interest of the evening seemed, however, to concentrate upon the work of Becker, which is really astonishingly full of freshness and vigor, if a trifle too long. The sonata is still in manuscript. The composer was enthusiastically recalled until he appeared upon the podium to bow his acknowledgments. As to the work of Schumann and Brahms, it is an unmitigated pleasure to listen to these great masters of chamber music so well performed, every artist being quite "in the spirit" and thoroughly inspired, so that the audience became enthused to a high degree. These evenings belong to those best visited and best enjoyed of the entire season, and are always well attended by musicians and all lovers of good music.

The concert of the Leipsic Gewandhaus Quartet with Emil Kronke, the program was devoted to Schumann. A number of empty seats testified either to the great superfluity of concerts this season or to the fact that on the same evening a number of other concerts were taking place elsewhere. At all events, those who were not present missed a rare treat in the fine performance of Schumann's great trio in A minor, op. 41, No. 1, a work which seems to sound the whole gamut of musical conception and emotion. We have before expatiated on the fine musical feeling the high refined artistry, the wonderful inspiration of this fine Quartet of which Julius Klengel is the real leader. Wonderful were his masterful cantilena and his natural, simple, yet impressive manner of interpreting the "Fünf Stücke in Volkston" for piano and cello, full of those beautiful tonal effects that Schumann knows so well how to achieve. Kronke, while not all that his masterful partner is, was evidently inspired by him; yet in the famous D minor trio, while he gave conscientiously every note of the work, with clarity as to detail, he did not seem able to penetrate the deep musical content so completely as did this great Quartet, which are really almost a model in every respect for the reproduction of the best chamber music.

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ber music concerts. One of the new appearances of this season is that of Professor Roth with Dr. Bühlau and Joh. Smith; yet they did not play by any means like any new organization, so intimate seemed their understanding, and so wholly were they able to enter into the length and breadth and height of the extraordinarily beautiful Beethoven Trio in B flat major. Professor Roth's very fine, careful work, in which no design, no thought and no note of the composer is lost sight of, cannot be too highly commended, and he appeared unusually inspired in his fine feeling and musical conception of the rare beauties of this trio. In this he was ably supported by both the violinist and cellist who work together in most admirable harmony and responsiveness. Such unity both as to understanding and feeling could not be without deep effect, and the audience waxed "ganz selig" as the Germans put it so expressively. I remained to listen to part of the A minor trio of Tchaikowsky, and what I could hear before leaving made a deep impression. The happy inauguration of these evenings of the Roth Trio should insure an enthusiastic attendance throughout the season. This concert also was well attended. The performers were repeatedly called out, and all were presented with laurel wreaths with an especially large one for the "Meister" of Beethoven lore.

At the late soirée musicale of Gertrude Gliemann a most interesting program had been prepared. Mlle. Gilquin, pupil of the hostess, sang with her teacher some beautiful duets for two sopranos by Cherubini, with accompaniment of the harp. Anny von Lange, the very talented pianist and composer, played the first and second parts of the organ-concerto of Friedemann Bach, arranged by Stradal for the piano; Herr Kammermusik Kratina and his son, the gifted cellist, played the sonata for violin, cello and piano of Friedemann-Bach, arranged by Fuchs, with Valerie Kratina at the piano. H. M. Field played two very charming selections by Sapellnikoff, "Danse des Elfes" and "Pensée a Schumann," and later chromatic variations for piano of Bizet. Mlle. Gilquin sang some delightful "Französische Lieder," by Chausson, Fauré and Lalo. Every number was attended with the happiest success, and all agreed that it was seldom that everything on a program was so uniformly well done and so heartily received. Frl. Gliemann has much reason to feel flattered by the results of her efforts.

The many guests who gathered on the occasion of the last at home of Mrs. Percy Sherwood were highly entertained by the playing of a pianist approaching eighty years of age, Marie Wieck, sister-in-law of the great Robert Schumann, and of course sister to Clara Schumann. She performed with surprising energy and vitality the variations for two pianos of Schumann, Percy Sherwood taking the other piano. Afterward she gave some delightful smaller pieces. Frl. Wieck is an example of life, vitality, energy and ability at this advanced age, which borders on the phenomenal. A most gifted pupil of Professor Müller, Frl. Gerstäcker, from Hamburg, sang a number of songs. She has an exceptionally fine voice (soprano), needless to say exceptionally well trained by the most famous professor of singing we have in Saxony, if not in Germany, and she has her voice most excellently well in control, so that it afforded unusual and unmitigated delight. Frl. Gerstäcker will give a concert in Hamburg with Percy Sherwood the coming season.


Helen Cooper, the well known concert singer and pupil of the Dresden lieder singer and vocal teacher, Franz Armbruster, has lately been making a tour of Mexico and

Texas. A concert she gave in El Paso, Tex., seems to have brought her golden laurels. Says the El Paso Herald:

Helen Cooper, who has lately returned from Europe after studying under some of the best masters there, was the favorite, delighting the audience with her fine vocal work. Her high notes are superb, resonant and open, pure in quality, without a trace of harshness, and as sure in pitch as the tones of a well played flute. The effect of her training is shown in her excellent control, her voice being flexible and adaptable to every demand; especially in the Italian aria were her crescendo and diminuendo passages smooth in texture, her scales crystalline and her confidence and stage presence pleasing; she has the happy faculty of winning her audience from the start; her voice has considerable dramatic possibilities; her enunciation is clear and the effect of her singing is not spoiled by mannerisms, while her work intelligently displays the results of a voice culture that wisely develops—not restricts the individual qualities.

Those who were so happy as to hear Miss Cooper in Dresden at her best will feel like heartily congratulating her and her most excellent master, to whose very intelligent and careful training she owes so much.

How music tired Dresden is becoming has been evidenced of late by the almost empty concert halls which greet even the greatest artist appearing here. One notable exception to this was the first of the series of six grand symphony concerts given under the auspices of the



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Society of the Friends of Music by the Blüthner Orchestra under the leadership of Josef Stransky, when the house was fairly well filled by a highly representative audience. On the program were the fifth symphony of Beethoven, the symphonic poem "Don Juan" of Richard Strauss, and the Hungarian rhapsody of Liszt, No. 1. Otilie Metzger, the soloist, sang the aria of Andromache from Bruch's "Achilleus" and some Wolf lieder. While the former was well adapted to display the qualities of her magnificent voice, which is said to be one of the finest before the public today, yet the Wolf songs seemed less suited to her style, especially as in the first she was quite off pitch. The orchestra was clearly at its best, and while we could not always agree with all of its work, especially in the Beethoven symphony, where the subordinate themes and voices were often completely overtoned by the other instruments, and hence quite lost sight of in part, yet the "Don Juan" of Strauss was a real and agreeable surprise, as here they did some very excellent work. In the Liszt rhapsody, performed with splendid bravura, the orchestra apparently desired to show what its capabilities are in this line. The audience was responsive and enthusiastic.

The appearances of two well known pianists from Berlin, Elsa von Grave (with Louis Persinger, the violinist) and Alberto Jonás, the husband of the first named and also her teacher, who assisted Fräulein Schumm, the violinist, were attended with brilliant results. Frau von Grave-Jonás' warm musical temperament and impetuous bravura

bear the stamp of the "grosser Zug." Louis Persinger has a rather small but sweet and refined tone and great clarity as to technical detail. In interpretation, while not ripe, he gives great promise. Of the concert of Fräulein Schumm I am sorry to have to report a failure, owing either to a too premature appearance or a complete nervous breakdown on the part of the artist herself. Herr Jonás displayed a splendid technic and careful working out as to all the main points of the works he discussed, and gave the impression that he might be an excellent pedagogue. An excellent reputation preceded his advent here.

E. POTTER-FRISSELL

Beatrice Bowman Sings for the Philathians.

In a gown of immaculate white and her hair dressed à la Hellenic, Beatrice Bowman, the gifted soprano, sang last Wednesday night at a concert given in Carnegie Chamber Music Hall under the auspices of the Philathian Society. The intellectual audience manifested more warmth than one would expect from men and women who think before they feel; but when Miss Bowman sings it must be a very frigid temperament that can sit unmoved. This young singer ought to be in one of the opera houses. Although her voice is lyric in character, the singer has as much temperament as the dramatic sopranos who storm and rage in order to enact their roles of tragic and emotional import. Miss Bowman, by request, sang "Ah, fors e lui" from "Traviata" as her opening number, and the manner in which she delivered this dazzling air would have served many an older prima donna with a lesson. Such perfect breath control and finished technic in both the legato and coloratura passages are not surpassed at the opera houses. Later Miss Bowman sang an aria from "Ernani" and a group of songs, including the mocking "Mandoline" by Debussy and the brilliant "Parla" waltz by Arditi. The audience was wildly enthusiastic.

The officers and directors of the Philathian Society are: President, Dr. Charles M. Howe; vice president, Villa Faulkner Page; secretary, Walter Goodyear; assistant secretary, Francis B. Chetwood; treasurer, Ella M. Powell; assistant treasurer, Mrs. Wilbur C. Fisk; librarian, Josephine Verlage; directors, Mrs. Vance Cheney, Walter Goodyear, Dr. Charles M. Howe, R. Ingalese, Villa Faulkner Page, Mrs. E. M. Powell, Josephine Verlage, M. J. Whitty.

Leontine de Ahna, Teacher and Singer.

Leontine de Ahna, who is now giving vocal instruction at her studio in the Hotel Endicott, comes from an artistic and musical family. Her father was the noted German violinist, Prof. Heinrich de Ahna, who was for many years a member of the famous Joachim Quartet. Miss de Ahna is also related to Richard Kraup. She is well known in Germany as an oratorio and lieder singer, having achieved much success in Berlin, Dresden, Königsberg and other cities. She has received great praise not only for her beautiful voice but for her fine interpretations and artistic singing. She has several times been invited to sing by the German Crown Princess. Miss de Ahna was a pupil of Etelka Gerster and possesses a photograph of that celebrated woman with the following inscription: "To my dear pupil with the golden voice, Leontine de Ahna, with best wishes for new and big success."

Francis Rogers Lamb's Guest.

Francis Rogers will sing in Cooper Union on the evening of November 27. Later in the evening he will be the guest of the Lambs, taking part in a musical program at the club house.

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It is a great privilege to hear a beautiful voice in its prime. Jeanne Jomelli, the charming Dutch prima donna, remembered for her splendid success at the opera houses in New York, is back in America this season for a concert tour. Week before last Madame Jomelli made her reappearance with the Boston Symphony Orchestra. Tuesday afternoon of last week she gave a recital in Carnegie Hall before a large and very demonstrative audience. Jomelli's voice is now at its loveliest and one could hardly think of listening to a voice of more silvery and delicious quality. Few voices so delicate in texture have such power and richness in the lower and medium registers. In this respect it is a unique voice. For hours after hearing Jomelli sing, the golden tones haunt one. At times, she recalls the angels; again when she puts that luscious quality into her singing, one is reminded of the sirens of the Venusberg, but a singer with the dramatic instinct must or should be able to sing music of the different spheres. The program which Madame Jomelli planned awakened much interest and there were only one or two songs on her varied and delightful list, that were unworthy of her. The program for the afternoon follows:

Exaltation (Victor Hugo).....Mrs. H. H. A. Beach
Sayonara.....Charles Wakefield Cadman
(Japanese Romance, by Nellie Richmond Eberhart (new)
and especially written for Madame Jomelli.)
L'Enfant Prodigue (E. Guinard).....C. Debussy
Phidylé (Leconte de Lisle).....Henri Duparc
Fleur Jetée (Armand Silvestre).....Gabriel Fauré
Lune de cuivre (Albert Samain).....Rhene-Baton
Sans amour (Charles Fuster) (new).....Cécile Chaminade
L'Eventail (A. Stop).....Jules Massenet
Der Hass (Hakon Schmedes) (new).....Richard Strauss
Mit deinen blauen Augen (H. Heine).....Richard Strauss
Erhebung (Richard Dehmelt) (new).....Erich Wolff
Ich habe im Traum geweinet (H. Heine).....Robert Franz
Auf dem See (C. Reinhold).....Josephine Lang
Och Moder ich well ein Ding han (Kölnich).....Brahms
Ora triste (new).....V. M. Vanzo
XII. Ode da Anacronite (new).....V. M. Vanzo
Netherland songs.
Jonge liefde (Maria Boddaert).....G. Mann
Serenade (Fiore Della Neva).....S. de Lange
To You, Dear Heart (Thos. S. Jones, Jr.).....F. Morris Class
The Perfect Day (Jean Wright).....Mildred Hill
Through a Primrose Dell (Alfred H. Hyatt) (new).....C. G. Spross

Madame Jomelli's progressiveness is a matter that should make her doubly welcome in the United States. Her warmhearted attitude toward American composers is particularly admirable. She opened her recital with a song by Mrs. Beach, and it was a worthy beginning for an afternoon that was filled with enjoyment. Mrs. Beach's setting to the Hugo text, "Exaltation," contains the note of ecstasy that lifts minds up above the commonplace and ordinary. It is a well written song which in the manner of reaching a climax recalls the gifted composer's setting of "The Year's at the Spring," but it is not intended to convey an idea that the two songs are alike. They are quite different. It is only in the spirited ending in which the one slightly recalls the other.

Charles Wakefield Cadman has become famous for his Indian songs, and the new Japanese song cycle, which this composer wrote for Madame Jomelli, is likely to enhance his reputation. The composer has caught the flavor of the Orient, without making his score too melancholy. The accompaniment, excellently played by Charles Wark, reveals the musical mind that has something to say with the skill to say it effectively. There are three beautiful themes in "Sayonara" and these are properly distributed. One would like to hear the music in the second and third verses repeated, or certain passages of it. The Cadman setting is to a little romance written by Nellie Richmond Eberhardt. The verses of the cycle read:

I saw thee first when cherries bloomed,
The petals o'er thee falling
I heard across the flower'd stream
Thy soul to my soul calling.

So fair the blooms like tinted snow
Beneath the sunset lying;
They flutter'd like the butterflies,
When o'er the rapeseed flying.
When lightly gaily flying.
And love we, too, kept holiday,
It seems so long ago.

At the feast of the Dead I saw thee,
With the maidens in the Dance of Souls,
'T was there I saw thee
With maidens dancing
The festal lights glimmer'd thro' the soft night
Like floating fireflies.

Soft, slow was the dance, soft, slow,
Gliding under the great moon;
Oh, my beloved, thou art like a bird,
Like a bright bird, a bird,
With dancing wings flying low,
And thy voice held all sweetness of all birds;
Then, too, was holiday, 't was holiday,
But now,——

All my heart is ashes, all the joy of love has died
With the maple fires.
Lo, the gods heard not my pray'r;
Lo, my vows may not be thine,
In my sleeve my grief I hide;
Ah, my tears, like the rain,
Lo, my sleeve shall never dry.

The wild dove cries on fleeting wing.
The bough forsaking;
We dream'd a dream of love and spring,
And dreams have waking;
There will no bird remain to sing,
No young bloom on the branch will cling,
Thou' hearts be breaking,
O, love, it is a dream of spring.
Sayonara——

Madame Jomelli sang the cycle in a way that brought out the romantic meaning, interwoven with pathos and the



JEANNE JOMELLI

beauties of nature in relief. It was a beautiful endeavor and kindled the sincerest appreciation among the listeners.

Madame Jomelli sang the French songs exquisitely, with just the proper amount of sentiment and elegance. The air from Debussy's "Prodigal Son" is a number the prima donna sang with the Boston Symphony Orchestra in Brooklyn Friday evening, November 11. A report of this feature was published in THE MUSICAL COURIER last week. The new Chaminade song was pleasing, but in some things a less important song than others written by this wonderful French woman.

When Madame Jomelli sang the German lieder, she seemed to have crossed over into another country, for she interpreted these songs as the most successful German lieder singers sing them. It was delightful. Her singing of the Brahms song, a setting to a Northern German dialect, created ripples of half-suppressed laughter, the droll humor of the song was so correctly given. In singing the two Netherland songs, the soprano was heard in the language she spoke as a child and what a sweet language it is in song. These songs are uncommonly beautiful. Long as the program was, the audience insisted on hearing again the second Netherland song by de Lange, which is in the form of a serenade. Madame Jomelli also repeated "Through a Primrose Dell." She added four other encores. After the French chansons she sang, Bemberg's

"Chante de Bacchante," and after the German group she sang Hugo Wolf's quaint "Mausfallen Sprüchlein." At the conclusion of the set program, two more encores were demanded from the gracious singer and first she gave Cadman's lovely Indian song, "The Moon Drops Low" and then followed "Annie Laurie," which was sung with the real Scottish dialect.

Madame Jomelli received a van load of flowers in which the glorious chrysanthemum of November was most prominent. Huge bunches of these with their refreshing pungent fragrance, completely covered the piano. The stage was adorned with towering palms, some of them as tall as a two story house. These towering green branches and the flowers made a fitting back ground for the handsome singer who turned her afternoon into a rare and instructive occasion.

Recitals Under Auspices of Organists' Guild.

William C. Carl opened the fourth series of free organ recitals at the "Old First" Presbyterian Church Monday night of this week (November 21). The recitals are given in the principal churches of New York and vicinity by the most prominent organists in this section. The other dates and players follow:

Wednesday, November 23, 8.15 p. m.—Mark Andrews, F.A.G.O., St. Luke's Church, 139th street and Convent avenues, Manhattan.
Monday, November 28, 3.30 p. m.—Alex S. Gibson, First Congregational Church, Norwalk, Conn.
Monday, November 28, 8.15 p. m.—Frank Wright, A.G.O., Mus. Bac., Grace Church, Hicks street, near Remsen street, Brooklyn Heights.
Thursday, December 1, 8.15 p. m.—Harry Oliver Hirt, A.A.G.O., Clason Avenue Presbyterian Church, Brooklyn.
Wednesday, December 7, 8.15 p. m.—Warren R. Hedden, Mus. Bac., F.A.G.O., Church of the Incarnation, Madison avenue and Thirty-fifth street, Manhattan.
Monday, December 12, 8.15 p. m.—W. A. Goldsworthy, St. Ann's-on-the-Heights, Brooklyn.
Wednesday, December 21, 3.30 p. m.—Moritz E. Schwartz, Trinity Church, Broadway and Wall street, Manhattan.
Wednesday, January 4, 8.15 p. m.—H. Brooks Day, F.A.G.O., St. Luke's Church, Brooklyn.
Thursday, January 6, 8.15 p. m.—William Y. Webb, F.A.G.O., Calvary Church, Summit, N. J.
Monday, January 9, 4.10 p. m.—William J. Kraft, F.A.G.O., St. Paul's Chapel, Columbia University, Manhattan.
Wednesday, January 11, 3.30 p. m.—Robert J. Winterbottom, A.G.O., Trinity Church, Broadway and Wall street, Manhattan.
Tuesday, January 17, 8.15 p. m.—Grace M. Lissenden, A.A.G.O., Baptist Church, Mariner's Harbor, N. Y.
Thursday, January 19, 8.15 p. m.—Henry Seymour Schweitzer, F.A.G.O., Christ English Lutheran Evangelical Church, Lafayette avenue, near Broadway, Brooklyn.
Monday, January 23, 3.30 p. m.—Frank L. Sealy, F.A.G.O., Fifth Avenue Presbyterian Church, Fifth avenue and Fifty-fifth street, Manhattan.
Tuesday, January 24, 8.15 p. m.—Kate Elizabeth Fox, F.A.G.O., First Presbyterian Church, Morristown, N. J.
Wednesday, February 1, 4 p. m.—Samuel A. Baldwin, F.A.G.O., in the Great Hall of the College of the City of New York, St. Nicholas Terrace and 139th street, Manhattan.
Monday, February 13, 8.15 p. m.—John Standerwick, A.A.G.O., Morningside Presbyterian Church, Morningside avenue and 122d street, Manhattan.
Thursday, February 23, 8.15 p. m.—Eugene C. Morris, A.A.G.O., Grace Presbyterian Church, Brooklyn.
Monday, February 27, 8.15 p. m.—Laura P. Ward, F.A.G.O., St. Luke's Church, South Fullerton avenue and Union street, Montclair, N. J.
Monday, March 6, 8.15 p. m.—T. Scott Buhrman, F.A.G.O., Adams Memorial Church, 207 East Thirtieth street, Manhattan.
Tuesday, March 14, 4 p. m.—Walter C. Gale, A.G.O., Broadway Tabernacle, Broadway and Fifty-sixth street, Manhattan.
Thursday, March 16, 8.15 p. m.—Clifford Demarest, F.A.G.O., St. Luke's Church, 139th street and Convent avenue, Manhattan.
Monday, March 20, 8.15 p. m.—Harold Vincent Milligan, F.A.G.O., Rutgers Presbyterian Church, Seventy-second street and Broadway, Manhattan.
Monday, March 27, 4 p. m.—Frederick W. Schlieder, Mus. Bac., Collegiate Church of St. Nicholas, Fifth avenue and Forty-eighth street, Manhattan.
Thursday, March 30, 4.15 p. m.—J. Warren Andrews, A.G.O., Church of the Divine Patercity, Seventy-sixth street and Central Park West, Manhattan.
Tuesday, April 4, 8.15 p. m.—Carl G. Schmidt, A.G.O., New York Avenue M. E. Church, Dean and Bergen streets, Brooklyn.
Thursday, April 6, 4.45 p. m.—Richard Henry Warren, A.G.O., Church of the Ascension, Fifth avenue and Tenth street, Manhattan.
Friday, April 7, 4 p. m.—John Hyatt Brewer, F.A.G.O., Lafayette Avenue Presbyterian Church, corner South Oxford street, Brooklyn.
Wednesday, April 12, 8.15 p. m.—Grace Leeds Darnell, F.A.G.O., Baptist Church, Flemington, N. J.
Tuesday, April 18, 8.15 p. m.—Mary J. Searby, F.A.G.O., Spring Street Presbyterian Church, Manhattan.
Monday, April 24, 8.15 p. m.—Walter Henry Hall, A.G.O., St. James' Church, Madison avenue and Seventy-first street, Manhattan.
Wednesday, April 26, 4.30 p. m.—G. Waring Stebbins, A.G.O., Emanuel Baptist Church, Lafayette avenue, Brooklyn.
Tuesday, May 2, 8.15 p. m.—R. Huntington Woodman, F.A.G.O., St. Luke's Church, 139th street and Convent avenue, Manhattan.
Thursday, May 25, 8.15 p. m.—Henry P. Noll, A.A.G.O., Grace Episcopal Church, Nyack, N. Y.

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HOUSTON MUSIC.

Houston, Tex., October 10, 1910.

Madame Schumann-Heink was the splendid attraction offered to the Houston public by the Treble Clef Club Wednesday night in Beach's Auditorium. The hall was crowded to its utmost, many musicians from neighboring towns being present. Sixteen hundred chairs were used and many stood throughout the concert. Rarely has musical interest run so high and it augurs well for our season, that coming artists to be heard with the different clubs will receive a warm welcome during the year. Mrs. Robert Cox, the director, should feel gratified at this manifestation of her untiring efforts to bring success to the Treble Clef Club as well as of the high standard it has attained. Three years ago the number of singing members was twenty-two and now there are sixty voices and a very large associate membership. A three numbered group by the chorus was the first offering of the evening, with Louise Daniels, the club's accompanist, at the piano. High, clear and well sustained rose the voices in the opening, "Wake, Sweet Melody," by Rosseter Cole. Pianissimo with gentle crescendos and finally fading into silence as softly as one voice in perfect control produced an effect most pleasing. But it was on the second number that contrasting tonality was well defined in "Solvejg's Song" by Grieg, which won hearty applause. "When Love Is Kind" was delivered with a good swing and caused a smile to pass over the audience when the challenge "Love may go hang!" was reached, making a pretty climax to the group. Demands were long and pronounced for an encore, but the director smilingly refused. Madame Schumann-Heink followed. At her appearance enthusiasm grew warm and finally the genial smile which draws all hearts to this singer swept her face and Houston was captured even before a note was sung. Never has Schumann-Heink sung closer to the hearts of the people than at this concert! The aria from "Sapho" came first and was delivered with majesty and breadth of interpretation and such beauty of tone that those who heard will long remember. The aria from "Samson and Delilah" followed, as only Schumann-Heink can sing it, and which never fails to rouse her hearers to unbounded enthusiasm. At the conclusion the singer was heartily encored and finally appeared and the strain of a well known song begun, when cries of "The Rosary" were heard and the artist smilingly asked: "Which shall I sing?" Amid many exclamations one of the enthusiasts greedily cried "Both!" which brought the applause to a thunderous climax, but Madame chose "Mavourneen," nor could one regret her decision even from the general favorites as she crooned the simple Irish ballad with the exquisite tones, "I could die but for thy love, O, mavourneen." The great song cycle of Schumann came next and it would be impossible to mention one number as being more beautiful than the other. To the delight of music lovers the Schumann cycle was followed by an extra number, the famous "Der Erlkönig," the first note causing a burst of applause. Now indeed did the artist rise to heights which only the great attain. Never did Bernhardt live her emotional roles more intensely than did the singer in this number, the effect increased by the rushing accompaniment which seems to carry the listener along even as the old legend tale bears father and child to their end. The group of songs sung in English by American composers came after. But perhaps the most intensely dramatic appeal to the people was Mary

Salter's "Cry of Rachel." There could be nothing more irresistible than the manner in which Schumann-Heink gave the "Child's Prayer" by Harold, as the evening's finale. Katherine Hoffmann, the accompanist for Schumann-Heink, proved equal to her task.

Perle Evan Barber, the reader, who has but lately returned from New York, has opened studios in the Moore-Burnett Building in conjunction with the pianist, Louise Daniels. An excellent program was given early this month by pupils and was largely attended by those interested.

Charles E. Oliver will bring the young artist-pianist, Helena Lewyn, to Houston at an early date.

The Notsu-Ho Carnival begins November 14 and promises to be a gay and most pleasurable week given over to frivolity and general good times. Many small affairs are being arranged for visitors as well as the street parades, which are always of magnitude and attract thousands from the surrounding country. The annual Notsu-Ho dance will be given in the new auditorium and will be the largest and most brilliant in the history of Houston.

KATHERINE ALLAN LIVELY.

Another Successful Florio Pupil.

Mr. Hayden, a pupil of Eلفت Florio, in an interview had the following to say relative to the success of Tomaso Egani, also a pupil of Maestro Florio:



TOMASO EGANI.
As the Duke in "Rigoletto."

"An American singing in Italy has much prejudice to overcome before he or she can hope to make an impression. There is a tradition in that country to the effect that no English speaking person can sing properly. Traditions die hard in Italy. Then, again, faulty pronunciation of the English language is an unpardonable sin in the estimation of the Italian. For this very reason a young American tenor was hissed off the stage in Naples last summer, despite the fact that he sang and acted intelligently and with an excellent stage appearance. In the same theater two nights later a Neapolitan pill maker paid 1,600 francs for an appearance. He sang very badly and his acting defied description, yet they tolerated him. Italy

is far and away the most difficult field in the world today for a foreign singer. In fact, it always has been so. When one hears of an American singer succeeding there it is evident that he or she is above the ordinary. Hence when one reads the glowing accounts of the success of the young Irish-American tenor, Tomaso Egani, one can truly say that he is an artist.

"Nice journals of October 16 tell of the ovation this sympathetic artist had from a crowded house. They assure him of a unique career as an artist and a singer of the very highest order. Last year he had the music lovers and critics of Genoa at his feet.

"Of course to be Irish is to go a long way toward counteracting the prejudice against the foreign singer. There is a strong feeling of sympathy for the Irishman. His facility in acquiring the language, his temperament and love of art all combine in exercising a rare charm upon the impressionable Italian. All of this applies to Mr. Egani in no uncertain manner. He credits his Irish nature and temperament for much of his success, and still he never forgets to thank some one else.

"It may be a surprise to many to learn that Tomaso Egani did all of his studying in New York with the well known vocal coach, Eلفت Florio. Writing to his master the pupil significantly and gratefully says: 'In my experiences in Italy thus far I have not met any one who knows singing in the way you taught me. I have tried to send you numerous students who have failed to learn to sing here.' After a round of the Italian studios this summer, after hearing students from Australia, Russia and South America, I can truthfully say that for highest vocal art Eلفت Florio stands amongst the elect few of the world. And, oh, how few they are!

"It certainly is food for reflection that an American singer, trained solely in this country, should be winning laurels in one of the most critical fields in the world today and that he should be advising students to come to America to learn how to sing."

Second Hutcheson Recital.

Ernest Hutcheson's New York recital in Mendelssohn Hall on November 14 proved such a decided success that his manager has booked a second recital for the pianist in the same hall for Monday afternoon, November 28. The following excerpts from the New York papers will serve to indicate the favorable impressions that Mr. Hutcheson's playing raised at his first appearance:

The recital was a thorough success and added another convincingly demonstrative proof to the fact that New York is enjoying an unusually good winter season of concert by artists of merit.—Evening Telegram.

As an ensemble player in chamber music concerts he has distinguished himself more than once. Collaborating with the Philharmonic Orchestra under Mahler, he has won the favor not only of his lay auditors, but of the famous conductor himself. Yesterday Hutcheson revealed admirable qualities.—Press.

Mr. Hutcheson is a pianist of good technical equipment and also a thoughtful musician. His technic and musicianship were both well displayed in the Bach fugue, which was exquisitely clear, rhythmic and melodious.—Sun.

His best achievement was the performance of Beethoven's great sonata in C minor, which was dignified and impressive. Chopin's "Fantasia" was played with extreme delicacy and musical feeling.—Herald.



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NEW YORK PHILHARMONIC CONCERTS.

Brahms and Debussy—what a contrast!—are the composers very much in the mind of musical directors at this time. Week before last the Boston Symphony Orchestra played Brahms' third symphony in Carnegie Hall and at the Academy of Music in Brooklyn, and at the Brooklyn concert Madame Jomelli sang an aria from Debussy's "Prodigal Son" with its unique orchestral setting. Tuesday night of last week at the second in the regular series of concerts by the New York Philharmonic, in Carnegie Hall, the program contained Brahms' first symphony (C minor) and Debussy's "Rondes de Printemps," and that does not mean a rondo on themes that suggest gentle spring. Quite to the contrary, the composition was, to quote the humorous remark of one listener, "very much up in the air." It was without form, or nearly so, with occasional effects that recall storms sometimes experienced when March comes in "like a lamb and goes out like a lion." But no matter what the composer means, the annotator of the Philharmonic programs did not enlighten us. The music probably was Greek to him, as it was incomprehensible to most ordinary minds who cannot unravel mysteries. Nevertheless the music, if it can be entitled music, was beautifully played and the work was so short that it was finished before the listeners were through puzzling their brains.

The order of the program follows:

Overture, Manfred Schumann
Rondes de Printemps Debussy
Concerto for piano, C minor Saint-Saens
Joseph Hofmann, soloist.
Symphony No. 1, C minor Brahms

The overture to "Manfred" was also played by the Boston Symphony on its last visit to New York, but it fitted well into Mr. Mahler's scheme last Tuesday night. Mr. Mahler must be commended for playing the symphony at the close and not in the middle of the program. That arrangement allows the audience to become settled down after the excitement caused by the soloist. When we get cured of the mania for soloists at orchestral concerts we will be on the road to becoming a musical nation. Any way, the soloist at the concert last Tuesday night did not draw, for the audience was no larger, if it was as large, as at the concert a fortnight before, when there was no soloist. But the audience at that concert had the pleasure of hearing Gustav Mahler at the harpsichord in leading the glorious Bach suite. The remembrances of that concert at which Schubert's beautiful C major symphony was played will linger in the memory long after the impressions of modern French music have faded away.

The Brahms symphony last week was performed with the ripened skill and musicianship that stifles all desire to criticise. It was a masterly performance, and one again

reached the conclusion that if we are to enjoy and understand a Brahms symphony it must be played under the conditions which existed at the concert Tuesday night, November 15, with Mahler at the conductor's stand. The program of Tuesday evening was repeated at the Friday matinee.

The program for the next pair of concerts, Tuesday evening, November 22, and Friday afternoon, November 25, will have Alma Gluck, of the Metropolitan Opera House as soloist.

The scheme includes:

Carnaval Dvorak
Overture, Turnabout Weber
Vltava Smetana
Songs (first time with orchestra)—
Bohemian Cradle Song (from the opera Hubska),
Arr. by Kurt Schindler
Morning in the Fields Gustav Mahler
A Legend of the Rhine Gustav Mahler
Symphony, C major, op. 61 Schumann

Eva Mylott in St. Louis and Kansas City.

Eva Mylott, the Australian contralto, who is making a tour of the country under the management of R. E. Johnston, is having splendid success in the Middle West. Notices of her appearances in St. Louis and Kansas City are appended:

At the Odeon Wednesday night was heard the first concert of the St. Louis season of 1910-1911. This concert was given by the Knights of Columbus Choral Club under the Reverend Father Manzetti as director, assisted by Eva Mylott as soloist, with Charles Kunkel, Sr., at the piano. Incidentally the club is to be complimented on the selection of Miss Mylott as the soloist for the evening, whose numbers were very happily conceived and skillfully rendered.

The work of Miss Mylott showed her to be a painstaking artist. Possessed, as she is, with a voice of unusual quality and flexibility and a delightful stage presence, which made her appearance during the evening always a pleasant event. Her several numbers of the group songs proved her to be most generous in her endeavor to please, followed as they were in such instance by very pleasing encores. This artist is from the atmosphere of the training of Madame Marchesi and, as a hard worker, shows much of the benefits to be derived from a teacher of that class. She came to us as a stranger and, having met the cold eye of criticism with such pleasant results, we sincerely hope that it will be our good fortune to again have this very capable contralto visit St. Louis.—St. Louis Republic, November 15, 1910.

Eva Mylott's recital at the Conservatory of Music last night was the special interest as indicating the standard of the artists who have been engaged to take part in the series of concerts arranged by the conservatory. Doubtless the fact that Miss Mylott is the first artist brought here for a recital by the conservatory may be held to account for some of the vacant seats in the auditorium last night. But any public mistrust of the conservatory's selection of visiting artists can be put aside after hearing Miss Mylott.

A rich contralto voice, resonant in the lower register and shading off beautifully to a pure mezzo-soprano quality in the higher notes, combines, with a great intellectual versatility, to make Miss Mylott a singer of unusual interest. She has also a stage presence which, together with these qualities, should insure success in her debut in grand opera to be made this season in New York. Her best opportunities were in the more exacting numbers of her pro-

gram, although she sang several lighter numbers in a charming manner, particularly "Will o' the Wisp," by Spross. The Gluck recitative and aria, "Che Faro," Bohn's "Still wie die Nacht" and "Im Herbst," by Franz, were her three best interpretations. Several encores were demanded.—Kansas City Times, November 12, 1910.

More Rider-Kelsey-Cunningham Joint Recitals.

With two such remarkably beautiful voices employed in such ideal work as the joint recital project of Corinne Rider-Kelsey and Claude Cunningham, there is no wonder that clubs and societies all over the country are grasping the opportunity of hearing this excellent combination. Madame Rider-Kelsey and Mr. Cunningham are the only artists of their rank and individual ability who are doing this superb work, and their manager is experiencing a large demand for these joint recitals.

These recitals are absolutely unique and much time and thought have been expended in bringing them to a high standard of artistic excellence. The distinguished individual prestige of the singers, the particularly beautiful blending of their voices, the attractive youthfulness of their personalities and their enthusiasm unite to make their singing a rare pleasure from every standpoint. Another feature which seems to appeal to the local manager and to the societies is the attractiveness of these recitals from the standpoint of box office value.

Mr. Cunningham is arranging two duets from Puccini's operas, "La Tosca" and "La Boheme" for use in these recitals, the programs of which are a model in every respect, and are creating much interest from the standpoint of program making.

The program for Oberlin College, Oberlin, Ohio, is as follows:

L'Addio Donizetti
La ci darem (Don Giovanni) Mozart
Nuit d'Azur Beethoven
Mira, d iacerbe lagrime (Il Trovatore) Verdi
Madame Rider-Kelsey and Mr. Cunningham.
Il mio bel foco Marcello
Se tu della mia morte Scarlatti
Vittoria mia core Carissimi
She Never Told Her Love Haydn
O, Sleep, Why Dost Thou Leave Me Handel
Mr. Cunningham.
Un verde praticello Wolf-Ferrari
Jo dei saluti vene mando mille Wolf-Ferrari
E tanto c'è perico Wolf-Ferrari
O si che non sape vo sospirare Wolf-Ferrari
Madame Rider-Kelsey.
Du liebes Kätzchen (Taming of the Shrew) Goetz
Au bord de l'Eau Paladilhe
Ständchen Herma
Madame Rider-Kelsey and Mr. Cunningham.
Song from Omar Khayyam Harris
The Captive (Mr. Cunningham's translation) Lalo
A Woman Sinding
My Love Is Like a Red, Red Rose Henschel
Mr. Cunningham.
Long Ago MacDowell
The Bluebell MacDowell
Shougge Shou, My Bairnie Henschel
The Fern Song Bullard
There Sits a Bird on Every Tree Foote
Madame Rider-Kelsey.
Liesbesprobe Cornelius
Der beste Liebesbrief Cornelius
Ein Wort der Liebe Cornelius
Madame Rider-Kelsey and Mr. Cunningham.

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ian who travels between Paris and Italy and has a
Paris studio, who uses the name of this paper and
its editor as a personal recommendation. Such rec-
ommendation is herewith repudiated.

CONDUCTORS may be interested to know that the
motto of the State of Maine is "Dirigo"—"I lead."

MARK TWAIN, America's leading humorist, re-
cently deceased, left an estate of \$611,136, which
descended to his daughter, Mrs. Ossip Gabrilow-
witsch.

It has now been definitely arranged that Gustav
Mahler will retire from the conductorship of the
New York Philharmonic Society at the end of this
season.

TOMORROW will be Thanksgiving Day. Musi-
cians have much to be thankful for, but at the mo-
ment of going to press we can't just happen to
think what it is.

THERE is a movement in Pittsburgh to create a
fund of \$1,000,000 for the establishment of a per-
manent orchestra, and it is to be hoped, that no
matter who the conductor may be, the project will
succeed.

"There is a dearth of good fiction just now," says
a literary exchange. Not at all. Drop in at the
Aschenbroedel Club any evening and hear the mu-
sicians tell what they might have been if they were
not orchestral players.

THE current operas at the Metropolitan will be:
Wednesday (tonight), "La Gioconda," with Caruso
and Amato; Thursday afternoon, "Parsifal";
Thursday evening, "Rigoletto," with Melba, Re-
naud, and Constantino; Friday, "Pagliacci" and
"Cavalleria Rusticana."

It transpires that Oscar Hammerstein has taken
the site of his forthcoming London Opera House
on a ninety-nine year lease at an annual ground
rent of \$24,375. Mr. Hammerstein has not as yet
announced the repertory for 2009, the last year of
his tenancy according to the present arrangement.

BESIDES the opera venture of Clementi de Macchi,
beginning the coming spring in London and fol-
lowing in Turin and Rome, Mr. De Macchi will
also have a summer season of opera in some Ger-
man city. The arrangements now are pending and
will be closed within a few weeks.

WE must congratulate the management of the
Metropolitan Opera House on its new program. In
place of the common, ordinary, off-colored sheet of
former years, we now have a handy, practical pro-
gram pamphlet in which one can readily reach the
special program of the evening's performance.
Whoever is responsible for this innovation should
be congratulated.

WOULD it not be indicative of a lack of patriotism
on the part of our Italian opera singers to permit
the first performance of the Italian opera, "The
Girl of the Golden West," to be cast by French or
other opera stars in bad Italian lingo? Will they
be able to return to sunny Italy after such a disre-
gard of the holiest sentiments of an Italian opera
singer, next to his deep love and regard for the

United States? Puccini and Ricordi and Campanini
and others of the balmy peninsula all gathered at
Chicago, prompting in Italian or bad French a
Scotch-French girl and a Frenchman in the re-
hearsals of an Italian opera, written on an American
text, given for the first time in Chicago! What an
anomalous paradox.

THOMAS QUINLAN, of the Quinlan Interna-
tional Musical Agency, who has been here from
England, returned there yesterday on the George
Washington. Mr. Quinlan's operations in the
managerial field in this country have been exten-
sive and their effect will be known in course of
time in the musical world, not only of this coun-
try, but in Europe, South Africa and Australia.

SPEAKING of tomorrow's (Thursday's) two per-
formances at the Metropolitan, the Evening Post
says: "The offerings are so unique and so enticing
that many besides the critics will doubtless attend
both the performances." It is to be hoped so, as
opera is given for the "many besides" and not for
the critics. This is the moment, perhaps, to tell the
story of what nearly happened to the critics two
winters ago. One of the millionaire directors of the
Metropolitan suggested that the critics be excluded
from the performances altogether, as the public
cared nothing about their notices and subscribed
annually as a matter of social habit, irrespective of
whether the newspaper commentators liked or did
not like the performances. The proposition was
about to be accepted by the millionaire's associates
on the directorate, when one of them pointed out
that as long as they all agreed upon the utter un-
importance and harmlessness of the critics, they be
allowed to remain in free seats as a matter of cour-
tesy to the newspapers, for all the space given to
the press agent stories about the singers' castles,
horses, dogs, love affairs, quarrels, clothes, and cor-
sets. The vote thereupon was relinquished and that
is how the critics were saved from what would have
been an appalling calamity in their lives.

IN Boston, where brains count for more than
style, war is to be waged on hats at afternoon
concerts. This crusade should be vigorously con-
ducted until women learn that there is no differ-
ence between afternoon and evening entertain-
ments where seeing is a part of the enjoyment.
Men and women frequently rush to box offices
to secure choice seats for piano or song recitals,
only to find that desirable as the seats prove to
be, they are unable to enjoy the music because
of the mountain of velvet and plumes in bright
array in front of them. All hats must be re-
moved at the matinees in the theaters, and the
same rule should apply to concerts. When our
charming American women become fully en-
lightened, they will spend much less for hats in
the future and more for music. There is some
logic in the claim that if the women take off
their hats at concerts they must hold them on
their laps, and this is not only uncomfortable but
ends by spoiling the chapeaus. The time will
come when our concert halls and theaters will
have commodious boxes under the seats where
hats can be laid during the performances. Many
have discarded hats at evening concerts and en-
tertainments, preferring scarfs, which can be eas-
ily adjusted. But what lady of fashionable in-
clinations would dare to venture out in the day-
time without a hat to match her costume. The
laws of fashion are not altogether foolish, for
if any woman attempts to be original she be-
comes the laughing stock of everybody she
meets. Hats must be worn in the daytime by all
women who believe in good form, but some plan
should be devised where the hats could be com-
fortably removed and cared for while the pianist
plays or the singer sings.



VARIATIONS

That part of our best piano literature which has not died is aging rapidly, and no one is providing material worthy to succeed the present concert repertory of the virtuosi. Of the Brahms, Liszt and Rubinstein triumvirate, the last named has dropped practically into oblivion. It looked for a time as though Raff and Moszkowski would be added to the ranks of the immortals, but fashion has shifted away from them. The composers of today seem to be out of touch with the piano; they run to songs, operas and symphonic poems, with occasional wanderings into chamber music. The good piano concertos are all hackneyed, and whenever a pianist makes an appearance here with orchestra he goes through the most painful throes of hesitation before he manages to fix upon a selection, usually choosing one of the dear old war-horses in the end. The process of getting up a recital program worries both the visiting player and the manager, and their consultation runs along these lines:

Pianist: "I don't see why I should open my list with a Beethoven sonata. Suppose I play one by Mozart?"

Manager: "The critics will say that they cannot express an opinion until after they have heard you in Beethoven."

Pianist: "Very well; one of the unhackneyed Beethoven sonatas, then. The 'Hammerklavier,' perhaps—"

Manager: "That doesn't draw at the box office. It has a fugue or something, hasn't it?"

Pianist: "Well, the C minor then, opus 111."

Manager: "Heavens, no! Everybody has been playing that here for two or three seasons."

Pianist: "How about a Schumann sonata?"

Manager: "No. The only Schumann stuff they want to hear is the 'Carneval' and the 'Etudes Symphoniques.'"

Pianist: "Very well. I'll do the 'Carneval.' Now, how about omitting the Chopin etude, ballade, valse and nocturne for once?"

Manager: "Are you crazy, man? Don't you know that they'll give you fits for playing those familiar things, but will raise merry Cain if you don't?"

Pianist: "That's cheerful. Now, how about Brahms?"

Manager: "Only the Paganini variations."

Pianist: "But his shorter works—"

Manager: "Won't do here. In America, Brahms and solidity go together. The ladies' seminaries all want the Paganini variations."

Pianist: "That brings me to the modern group."

Manager: "The critics will call all those pieces trash, except new French things, which they dub 'characteristic,' 'atmospheric,' but of no musical value."

Pianist: "And my finale?"

Manager: "The 'Blue Danube,' of course, or the rhapsody by Liszt."

Pianist: "The ninth, for instance—"

Manager: "Ninth nothing. Only the sixth is played here. By the way, you forgot your Bach."

Pianist: "Bach? Where shall I put him?"

Manager: "First."

Pianist: "I'll play the Italian concerto by Bach—"

Manager: "Is it an adaptation?"

Pianist: "No."

Manager: "Then it won't do. The only way to play Bach is in a Liszt, or Busoni, or d'Albert, or Tausig transcription."

Pianist (looking over the memoranda he has made): "This program looks to me like every other opening program that all the rest of the pianists have played for their debut here."

Manager: "Is that so? Bravo! We couldn't have chosen better."

Pianist (extending his chest): "Of course, the Americans haven't heard me in these compositions. I will show them something new."

Manager: "Of course you will. Let me have that program. I'll wire it at once to every city on your route."

Pianist: "I have 863 works in my repertory."

Manager: "Keep them there."

From San Francisco comes a picture of Madame Galski with the news that she has just



JOHANNA GADSKI AS SANTUZZA

given four concerts there to sold out houses. At Reno, Nev., the divorce colony had a chance to hear the songstress, and after that she journeyed to Los Angeles, whence she will return East via Chicago, where on November 30 she is to appear as Valentine in the "Huguenots." Middle of February is to see Madame Galski resume her rightful place at the Metropolitan Opera, as the best Brünnhilde—to name only one of her

splendid roles—New York has been able to boast since the memorable days of Lilli Lehmann.

The Mus. Doc. stepped into the shop. His hair stuck out like stiff straws, and his joy of life was under his arm. Also, two buttons on his waistcoat were undone, so there was no doubt about his being a genius.

"Ah, ahem, ahum!" purred the Mus. Doc. "E string for a violin, please."

The man behind the counter looked flustered. He went to the shelf, took off a small packet, examined it carefully, examined it again, and then hesitatingly returned to the customer.

"I beg pardon, sir," he began, diffidently, "but this 'appens to be my first day in the shop, and yer might give me a little 'elp. The fact is, these 'ere strings look all alike to me, an' I can't tell the e's from the she's!"—Tit-Bits.

Morena's right name is Moses. (Confidential.)

Emma L. Trapper, editor and chief datologist on THE MUSICAL COURIER staff, contributes two advertisements which she culled from the Jersey City Journal. They are reprinted verbatim:

MUSICAL INSTRUCTION.

VOICE CULTURE METHOD which made Caruso, Melba famous. MERTON, 822 Grand St., Heights.

RAGTIME piano playing, guaranteed, 10 to 20 lessons. Branch school, 43 Arlington Ave. For particulars and free booklet, address CHRISTENSEN SYSTEM, 716 Traphagen St., West Hoboken.

"What is there about a newspaper office that attracts visitors with loud voices?" asks the Newark Star. THE MUSICAL COURIER staff has prepared a resolution of understanding and sympathy and will forward it to the Newark Star men as soon as the document can be suitably gilded and embossed.

When Felix Weingartner speaks of Mozart's works as "music of the future," he is plagiarizing from Hans von Bülow, who applied that term to "Don Giovanni" about the time when Weingartner was taking his first lessons on the piano.

A newspaper interviewer asked Jacob Puccini when he landed upon these shores last week: "What about Richard Strauss?" The maestro replied: "Ah, do not let us be personal, please." By inference, that is one of the worst insults Richard II ever received.

In Birmingham, Ala., the Aborn English Grand Opera Company has been holding forth at the Shubert Theater. In "Faust," according to the Birmingham Age-Herald, Domenico Russo, the tenor, sang his role in Italian. Why then dub it the "English Grand Opera Company"? Does it come from England?

Henry T. Finck calls "Cavalleria" and "Pagliacci" the "musical remains" of Mascagni and Leoncavallo.

The Elba return of Napoleon and Roosevelt pales into puny insignificance before the Melba return of Nellie at the Metropolitan Opera tomorrow night.

Max Smith, the critic of the New York Press, is a terror to the singers at the Opera, for he rarely attends a performance without following the printed score note for note, and he probably knows more secrets about interpolations, omissions, high tones dodged, and phrases unphrased than any other music reviewer in New York. At "Tannhäuser" last Wednesday, Mr. Smith was detained in the lobby long enough by a "Variations" reporter to say that his trip to Munich last summer was a

distinct disappointment to him, inasmuch as he found the opera conductors and singers at the Prinz Regenten Theater to be far inferior to our own at the Metropolitan.

No one feels a keener sense of regret over the result of our recent gubernatorial election in New York State than does the compiler of this column. He made a freak bet on Stimson, and having lost, now is compelled by the terms of his wager to sit through the next public performance here of any of Bruckner's symphonies, and then to make a manuscript copy of the four-hand arrangement and play it at the piano with the winner. New York's anti-betting laws should be made to extend to elections.

The trio of fiddlers shown on this page consists of Carl Wendling, now of Stuttgart, formerly concertmaster of the Boston Symphony Orchestra; Felix Berber, one of the season's musical visitors to America; and Theodore Spiering,



A TRIO OF FIDDLERS.

concertmaster of the New York Philharmonic. The faceless gentleman in the distance is Dr. Paul Marsop, the renowned critic of Munich, where the snapshot was made during the Wagner performances there last summer.

Debussy's whole tone scale led a German feuilletonist to remark that "if the composer of 'Pelleas and Melisande' were to make use of some of the half tone progressions he disdains, we might be able to find out where his melodies went."

Melville Ellis tells a good story about Frank Richardson, the supernally clever London author of "The Other Man's Wife." Richardson sent a copy of his satirical novel to Sir Beerholm Tree, who wrote him a complimentary letter, saying: "It is a marvelously exact pen portrait of George Alexander." Thereupon the author dispatched a copy of the book to George Alexander, and several days later received a note from that fine actor, to this effect: "It was a treat to read your work. In every sentence I recognized the speaking likeness of Sir Beerholm Tree."

LEONARD LIEBLING.

AMERICAN OPERA.

The following has been received in due time and is herewith in due time answered:

NEW YORK, November 4, 1910.

To The Musical Courier:

Anent all this interest in "American Grand Opera," please tell a perplexed reader what constitutes "American grand opera"? Here we have an American theme treated by the Italian system in Italy; here we have an India scene treated by the Italian system in America; here we have a German theme sung in English by Italians, and we might continue the index indefinitely. Is there or has there been written an "American grand opera" other than Damrosch's "Scarlet Letter" and Nevin and Hartley's "Poia"? If I am mistaken, what are they, and how do you arrive at your conclusion. Help me ere I sink.

Yours truly,

DIXIE HINES.

Recently this paper published a review of a book by John Towers, which gives a list of all operas ever written and known of, and their total number in the volume is 28,015. It is highly probable that in this list our correspondent can find the name of the operas mentioned by him above. "The Scarlet Letter" had no success and was taken from the stage, as were most of the 28,000. Mr. Nevin's "Poia" was overadvertised and too much expectation was artificially created. Besides that, there was an antagonism aroused against it that was unnecessary, and altogether it was mismanaged through the susceptibilities in Berlin of Americans who wanted to push something American against the native product and who made the effort too manifest.

"American Grand Opera" is a title that is unknown in the musical world, from the fact that what is called "American Grand Opera" is not grand opera at all. We have in America probably 5,000 opera houses or grand opera houses that are not opera houses at all; they are cinematograph houses, vaudeville houses, theaters in small towns with the presumptuous title of grand opera house. In addition to this, there has been a sentiment created in this country that grand opera is a foreign flora, whereas it is not restricted to any portion of the globe. We could understand "American Grand Opera" here if we would not discuss "American Grand Opera," but merely grand opera. Even if we took an American subject, it would not make it necessarily "American Grand Opera." To make it a distinctive, congenital title like "American Grand Opera" is an error at the present time. If an American should have a successful production of a grand opera, it would not necessarily have to be called "American Grand Opera." It could be called "Grand Opera by an American"—Mr. Jones, let us say—"Grand Opera by Saint-Saëns," or "Grand Opera by Massenet." The latter two are Frenchmen, but that wouldn't necessarily make it "French Grand Opera."

Considering the fact that of the 28,000 grand operas that have been written or, rather, published and played, not too are on the stage as permanent operas, it strikes us that the "American Grand Opera," from a commercial point of view, offers very little chance for a dividend. From the artistic point of view it may lead to immortality; but before that can be done the American people must first conclude that there is enough brains here to supply the opera. At present Americans are under the impression that opera must come from some European source, and as long as that impression prevails, there can be no inducement for any American of common sense to spend his time in writing "American Grand Opera," even if it is South American Grand Opera or a bellicose Central American Grand Opera.

For instance, the Panama Canal is a good proposition for a grand opera subject. The scenic effects could be made beautiful. We could have a chorus of engineers and then a chorus of nurses in the hospitals where the malarial district requires attention for the poor devils; a sailors' chorus and a contractors' chorus. The contractors are sufficient-

ly numerous down there to make a good chorus—we should say a bass chorus. The principals could be Americans from North America, Americans from Central America and from Columbia, and Americans from Panama, and then some French people who sold us the canal, and politicians; and the love story could easily be entwined in all this operatic material. The daughter of one of the chorus contractors could be on a visit to Panama and she could fall in love with one of the Panama hatters down there. Oh, it is easy enough to get up the love episode.

But the one thing to do is to get up the music, and there is the rub. How are we going to manufacture American Opera when we haven't produced it without manufacturing it?

A COMMUNICATION.

PROVIDENCE, R. I., November 18, 1910.

To The Musical Courier:

Hope you will find this letter available for publication.

On November 10, 1910, I wrote the United States Treasury Department that one Pietro Mascagni, an Italian subject, was about to enter the United States with the manuscript of a new opera to be performed at the New Theater, New York City, and desired to know if a valuation was placed on said manuscript, as I contended said manuscript under the Italian law was considered a work of art, and as such must pay duty on entering the United States; also that said manuscript represented a foreign business venture entering the United States; also that the work could not be legally copyrighted, as the United States law states! That an alien author shall be domiciled within the United States at the time of the first publication of his work, or when the foreign State grants to citizens of the United States copyright protection substantially equal to the protection secured to such foreign author, or equal to an American business venture entering Italy. The answer to my letter by the United States Treasury Department was that the department cannot give out information as to the value of any article entered at the Custom House by a particular individual.

Would be pleased to know of any way or means that we can reach this matter and get it settled for the protection of the American composer.

Very truly,

(Signed) JOHN V. BENNETT.

273 Point street, Providence, R. I.

We would suggest to the writer of the above letter to send a notification to the Collector of the Port of New York, where he anticipates that the importation referred to above will take place. Our copyright law, this new one particularly, has not yet been treated by the courts, and, in the first place, we do not even know whether it is constitutional or not. Many of its sections may be ineffective and the whole bill may be an unconstitutional measure, as was suggested very emphatically by those who opposed its introduction and its passage at the last moment, just before the end of President Roosevelt's term. It was all done in a hurry and a rush, and it is very carelessly drawn up as it stands today. It is doubtful if the Treasury Department or Collector Loeb or any one in authority here feels himself competent to act upon it. However, protests are not out of order, and if the above writer has a competent attorney in Providence to take care of the case, he might find some means of opening it up through the Custom House of this city. In some instances, matters of this kind are done, under the head of information—that is, an informer gives notice.

If Mascagni is bringing a new work of art over here, the same might apply to Puccini, although the Ricordis, the Puccini publishers, have their regular agents in this country through whom they copyright. It may also be possible that Mascagni's publishers in Italy may have copyright agents here—that is, Sonzogno, who made a great mistake in not copyrighting "Cavalleria Rusticana," may this time have fulfilled the ordinary ministerial demands of the law as it stands on the statutes. If Mr. Bennett inquires at the Copyright Office in Washington he may find that "Ysobel" is copyrighted by the publishers.

OPERA ADVERTISEMENTS.

To the Editor of the Herald:

Will you kindly print in your valuable paper a plea to the Metropolitan Opera Company to restore the form of advertisement which made it possible for the opera going public to know who and what they were going to have? Surely such an organization can afford what its predecessors, season after season, did for the public to rightfully understand the casts of the opera scheduled for performance.

This present advertisement is the most perfect jumble that possibly could be printed.

ONE OF THE MANY.

NEW YORK, November 11, 1910.

The above does not cover the ground, because it does not provide for emergencies in such a large aggregation as the Metropolitan Opera Company, where hundreds of people are engaged, sometimes to appear at one time. The publication of casts in advance has been a disturbing element in the business operations of every opera company, but particularly the Metropolitan Opera Company, where people depend, and injudiciously and inartistically, upon one star or one person for attending an opera performance; that is to say, they purchase their tickets depending upon the appearance of that person or two persons or some small percentage of the actual performing force. Very few people in this country purchase any tickets individually for ensemble purposes—that is to say, for the purpose of listening to ensemble music; they purchase tickets to hear one or two artists. If one of these opera artists should become ill a day or an hour before the performance, a disturbance occurs, because a new distribution must sometimes be made or a new artist or a less known artist be supplied for the temporary vacancy. It is not good policy for the Metropolitan Opera Company to advertise its casts. If people wish to attend the opera, they must take such chances as the opera itself in its heterogeneous condition offers, and we should advise the management to continue the present plan, which is the only enlightened and correct plan, besides the fact that it is educational. Moreover, it is not necessary for the Metropolitan Opera Company to advertise its artists continually; this creates a special advance in the price and cost of the production through the imaginary idea prevailing with some artists that they carry the load of the opera upon their shoulders. There are many reasons why nothing but the opera should be advertised in advance—no cast whatever. It is sufficient to have the cast on the program on the evening of the performance, because then it is apt to be absolutely correct—besides it has its artistic value in that shape.

ERICH KORNGOLD, the thirteen year old Vienna boy whose trio was played by an organization here last week, ran afoul of some of our local critics, because, as they avow candidly, his harmonies are too abstruse for a composer of his age! The guild jumped upon him tooth and nail and tore his composition to tatters. No matter what their opinion of the lad's work the fact remains that this trio by a mere child is better by far than any trio which any New York critic could have written if such a critic were able to write a trio at all—Reginald de Koven excepted. If we are wrong in our assertion, let the critics bring forth the trios they have written and present them to the public.

IN connection with the Meyerbeer blight which seems to have fallen upon our American opera houses—three of them, count 'em—it is well to recall what no less a personage than Franz Liszt wrote about "Les Huguenots" and its composer: "The score is an independent, a complete, and a dramatic work in the highest sense. The instrumentation is well contrived, the action in general so artistically thought out and so abundant, that at each new situation we are seized with a new feeling of astonishment and wonder for the art of the master who understood how to adorn the rich web

of his musical work with a thousand nuances, unnoticeable because of their delicacy."

THE Ricordi house of Milan must be congratulated on its extraordinary activity, for not only does it furnish us with the latest profitable operas, but it sends the composer over here to superintend their debuts and control the detail, and one of its members also comes to see to the proper installation and the regular settlements. That is business, and no nation appreciates this more than we do. By the way, the Chicago "Girl from the Golden West" performance cannot take place less than ten days after the New York performance, which is another skilful business move. The Old World continues to show us how colonial we still are.

BALTIMORE MUSIC.

BALTIMORE, Md., November 10, 1910.

On Wednesday, November 16, Emanuel Wad, pianist, was soloist at a concert given by the Arion Singing Society, of this city. He played Napravnik's "Russian" fantasia for piano and orchestra. It was a brilliant success. In the encore, "Marche Grotesque," by Sinding, Mr. Wad fully justified the reputation which he enjoys as a player of Scandinavian music.

The fourth Peabody recital was given Friday, November 18, by Emilio de Gogorza, Baritone, assisted by Robert Schmitz, pianist. The program was as follows:

Intorno All' Idol Mio.....	Cesti
Diane Impitoyable.....	Gluck
Pouvez-vous Ordonner Qu'un Pere.....	Gluck
Chaconne (for piano).....	Bach
Es Blinks der Thau.....	Rubinstein
Feldensamkeit?.....	Brahms
Deception.....	Tschaikowsky
Cecilia.....	R. Strauss
Pleine Eau.....	Kochlin
Procession.....	Franch
Lydia.....	Fauré
Le Cimetière.....	Fauré
Fleur Jette.....	Fauré
Kermesse Carillonnante (for piano).....	Widor
Soiree dans Grenade (for piano).....	Debussy
Toccata (for piano).....	Saint-Saëns
Mother o' Mine.....	Tours
Thou Art so Like a Flower.....	Hadley
The Rose Awaits the Dew Drop.....	Hadley
Ballad of the Bony Fiddler.....	Hammond
Tavira la Romeria.....	Erilla
A Grenada.....	Alvarez

JOSEPHINE WILLIAMS.

College of Music—German Conservatory Recitals.

Hein and Fraemcke, directors of both the New York College of Music, 128-30 East Fifty-eighth street, and of the New York German Conservatory of Music, 306 Madison avenue, presented recitals last week which attracted thousands of hearers to College Hall. The former concert presented an evening of music by members of the faculty, the participants being Alois Trnka, violinist; William Elann, cellist; Edward Bromberg, basso cantante, and August Fraemcke, pianist. These artists gave works by standard composers, closing with Tschaikowsky's Trio in A minor. Last night a pupils' concert was given. The College of Music program was given by students, exclusively the following taking part: Charlotte Moore, Harry Meyrowitz, Benjamin Rubin, Katherine L. Helwig, Carl Klein, Adele Durrant, William Fuhrmeister, Bertha Marks and Hyman Magaliff. These played violin, piano, cello solos, Miss Durrant, the only singer, singing as prettily as she looked. Blind William Fuhrmeister played Raff's "Spinning Song" with remarkable clearness and expression. Another feature worthy of special mention was the playing of two of his own piano pieces, "Elegie" and "Butterfly Waltz," by young Harry Meyrowitz; they are fluently written and very effective. The next concert by students is set for December 16.

Lecomte in New York.

Armando Lecomte, the famous baritone, who recently returned from Europe, has reopened his handsome studio at 53 East Fifty-sixth street. Signor Lecomte is to appear again with the Metropolitan Opera Company during the season. In the meantime it is well for singers and students to know that they will have the privilege of studying with this accomplished artist, for Signor Lecomte, it must be said, is one of the best exponents of the bel canto method. Although an Italian, Signor Lecomte has a splendid command of English and also of French, as he has spent much of his time in England and France. Signor Lecomte toured with Caruso through Great Britain in 1909, and everywhere had enthusiastic receptions.

PITTSBURGH MUSIC.

PITTSBURGH, Pa., November 20, 1910.

The first historical piano recital in the series of 1910-1911 by Dallmeyer Russell was given last Tuesday evening to an audience that taxed the capacity of Mr. Russell's large and spacious music rooms. The young Pittsburgh pianist was assisted by a local contralto, Ida Mae Heatley. Mr. Russell opened his program with Beethoven's lovely sonata in G major. Mr. Russell's interpretation of this master's piano literature has attracted much local attention and in this instance the interpretation was all that could be desired. Bach's prelude in G minor, three sonatas of Scarlatti, and a brilliant toccata by Paradisi proved a most historically interesting group. Of the final group there were pieces by Saint-Saëns, Sibelius, Paderewski and Liebling, the latter represented by an attractive "Album Leaf" which the audience fancied and gave marked attention. Technically and temperamentally the pianist's rendition of this group was one of the best things in the evening's musicale. Miss Heatley added to her laurels by making impressive songs by Strauss, Wolf, Thomas, Rachmaninoff, Chaminade and Cadman. The quality of Miss Heatley's work is steadily improving and her work is gaining in the artistic handling of that which is attempted.

Clifford C. Wilkins, a young baritone of this city, has been forging ahead lately at no small pace. Last week he was appointed to a position in the choir of the Temple Rodeph Shalom, on Fifth avenue, one of the most desirable posts in the city. Mr. Wilkins will appear tomorrow evening as soloist with the Pittsburgh Male Chorus. He has also been engaged for the Chaminade Club of Hazelwood, a chorus at Waynesburg, Pa., Greensburg, Pa., and at Milwaukee, Wis., and Battle Creek, Mich., with the Pittsburgh Symphony Orchestra.

Word was received from Vienna of the great success of Luigi von Kunitz, a former Pittsburgher, who has located in Vienna and is teaching and doing concert work on a large scale. He appeared in Urania Hall and met with an immediate triumph. Mr. von Kunitz has been greatly missed in Pittsburgh and it is hoped that he will decide to return before many months or at least years.

Adah Samson Thomas, of Dennistown avenue, will give a musicale at her home on the evening of November 28 at which a program of songs and piano music of Robert Schumann will be the feature. A sketch of the composer's life will be read by Elizabeth Davison. Mrs. Paul Synnestvedt, mezzo soprano, will sing the songs and Miss Jean Balph will preside at the piano. The program is finely arranged in chronological order and Schumann's most representative works will be heard.

Mary Johnston announces the second of her Sunday afternoon musicales for November 20 (today) at 3.30. Katherine McGonnell, violinist, will assist Miss Johnston in a well arranged program of piano classics. Miss Johnston will give a piano recital in Kittanning with Mrs. Winifred Perry, contralto, and Sue Harvard, soprano, both of Christ M. E. Church, the recital taking place before the Monday Evening Musical Club of Kittanning.

CHARLES WAKEFIELD CADMAN.

Capacity Houses for Schumann-Heink.

That Schumann-Heink is now in the heyday of her career is acknowledged wherever the great artist appears. Her Southern tour in the past two weeks resulted in a series of triumphs such as the noted contralto has rarely experienced. Capacity houses have been the rule in every city where she has given recitals this season, and reports from New Orleans, Houston, San Antonio, Oklahoma City and Wichita add that the audiences have been phenomenal and the enthusiasm unbounded. Kansas City has been added to the list, where another capacity house, with more than a hundred on the stage, greeted her. To satisfy admirers in Muskogee, Okla., a concert was hurriedly arranged for the benefit of an Indian princess named Susanna Lahoma. This was given on Sunday evening, but as it was a city affair a special train was made up to carry Madame Schumann-Heink and her party from Tulsa to Muskogee. Another special train after the concert took her to Omaha, Neb., where she was looked to sing on Tuesday afternoon, after which she is to go to Cincinnati at the end of the week to appear with the Cincinnati Symphony Orchestra.

Myrta French-Kürsteiner Recital, November 30.

In Mendelssohn Hall next Wednesday evening, November 30, Myrta French-Kürsteiner, the soprano, will give (quoting the advance program) "A program of joyous songs." A special feature will be a set of seven songs composed by her husband, Jean Paul Kürsteiner, who will be at the piano. Another novelty will be Loudon Charlton's "Armenian Lullaby," the composer of which is managing the recital.

MILAN MUSIC.

MILAN, November 10, 1910.

It is known that the music for the libretto of "La Festa del Grano" has been composed by Maestro Don Giocondo Fino after Mascagni had refused to do it. Against Fino as well as Mr. Sonzogno and the poet Salvatori there has been lodged a protest by Maestro M. Guglielmi, who, according to a recent judgment, is entitled to write the music for this libretto. Don Fino on his part has sued the firm of Sonzogno because they had commissioned him to write the music for the libretto of which they did not have the free disposal.

At a recent performance in Moscow at the Imperial Theater the bass Schaliapin returned angrily to his box exclaiming: "The orchestra does not accompany well and I will not sing any more." Then he took off his costume and dressed himself and returned home. The audience had the patience to wait for him two hours, a delegation having been sent to him to beg him to return. When finally Schaliapin reappeared on the stage he was applauded with enthusiasm. This is indeed a strange way of considering the respect which the artists always should have for the public. Milan is aghast at the news.

On the afternoon of the 26th of last month there was inaugurated on the wall near the Palace Vendramin Calergi of Venice a commemorative stone which the International Committee, among which Gabriele d'Annunzio also figures, has placed there as a souvenir of Richard Wagner. The sculptured stone work by Jean Cadorin represents Richard Wagner in bas-relief between two branches of laurel and below the following inscription by Gabriele d'Annunzio: "February 23, 1863, in memoriam, 1910. In this Palace the manes of Richard Wagner will hear the souls perpetrate themselves just as the high tide touches the marble stone." (Perpetrate is good.)

During the month of November a series of concerts by the Quartet Society will be inaugurated and a number of the most celebrated European artists presented to our public. We will hear again the Quartet Rose, of Vienna, the pianist Lamond, of astounding dexterity, the violinists Thomson and Von Vecsey, the Quartet Albiate, and we will also make the acquaintance of the singer Helene Gerhardt, well known in Paris, and the Russian violinist Mischa Elman, who, notwithstanding his youth, has obtained an enormous success in all the musical cities of the Old and New World.

An opera by S. di Giacomo and de Mario Costa. The opera for which M. Costa will write the music is in one act on a Neapolitan subject and will be called "The Flower Month." The action takes place at the time of the Neapolitan Revolution, an echo of the French Revolution. Here is briefly the contents of the libretto, which is by S. Giacomo: "King Ferdinand has returned to his kingdom from which the subjects have been exiled. The conspirators of the aristocracy have been made prisoners and in a convent they expect to hear of their condemnation until death." There are two figures in the drama who predominate, a mother and her daughter. The tragic point is the expectation of a death sentence which will not forthcome. It is here where the musician will have the best opportunity to compose lyric arias. For the whole rest of the opera the librettist would like Mr. Costa to adapt himself to the musical jewels of delicate and exquisite structure which were written during the seventeenth century in Italy.

In Rome a performance was given a few days ago ("Amour de Pierrot") of the lyric comedy in one act by Maestro Sanna. The music, which is light and agreeable, pleased the public.

Maestro P. Coppola, of the Conservatory Verdi, of Milan, is now busy writing the music to the libretto which the editor, Louis Giovanola, has drawn from another of Bjornsten Bjornson: "Synnove Solbakken." The opera is in three acts and an epilogue. It bears as a title the name of the protagonist, "Synnove." The action takes place in the mountains of Norway, where it is cold.

The season at the Dal Verme in Milan is a real success. "La Traviata," "William Tell" and especially "Mephistophele" have attracted large audiences who applaud enthusiastically. "Loheugrin" is actively being rehearsed now.

The impresario of the Quirino, Rome, Quirino Billaud, has sent to the Roman newspapers a violent complaint against

the publishers of music concerning their exaggerated terms for some of the operas of the old repertory, and in reply to this Giulio Ricordi has sent to the Giornale d'Italia a letter in which he refutes one after the other the arguments of Mr. Billaud and among others writes the following: "Our dear Mr. Quirino has committed quite a few blunders. If Mr. Quirino wants old operas which have become public property, why does he have to go to the publishers? If he wants to perform these operas in his theater, all he has to do is this: Find a good musician who will reduce and transcribe for singing and piano the orchestra score of these operas of which no editions are in existence. This is indispensable for the singers to learn the opera and for the rehearsals with piano, and as he will need several issues of these reductions he can have a certain number of copies written or engraved. Extracts and copies of all the material necessary for rehearsing the opera must be made and finally the libretto must be rewritten, taking it from the music if there are no other printed copies to be had. With these few very simple manipulations Quirino, with a few francs, can perform any opera of the public domain which he may wish to give at his theater."

A few days ago the Secolo published a long article about an orchestra which has left for Berlin to give some concerts, and which is said to have assumed the name of the orchestra of the Scala, the said newspaper deploring the abuse which is just heaped on our best opera houses and requesting the manager of the Scala to declare that the real orchestra of the Scala has not left the city and will not leave the city.

It is true that in foreign countries the name of the Scala was very often misused in connection with artists, but, on the other hand, it is also true that no one will seriously believe that the small orchestra of seven instruments, played at the Café Monaco in London, which calls itself orchestra of the Scala, could really be the orchestra of the celebrated theater. Then, again, the orchestra which has just left for Berlin did start there a series of concerts at the Neues Concerthaus and is really formed, to a great extent, by artists who, during the winter season, are engaged or have been engaged by the Scala in Milan. But does any such thing exist as a fixed orchestra of the Scala? Not yet, at present; the orchestra which has left for Berlin, nor any other orchestra assuming that name, is the real orchestra of the Scala.

The program of the next season at the Scala has been much discussed, and a list of the operas which will be performed has been given out and some of the names of the artists engaged have been made known. The list a few days ago was not definitely completed, because there were two operas in doubt, "Ernani" and "Simon Boccanegra," both by Verdi. The preference of the management went to "Ernani," in which the baritone Battistini would have sung, but the negotiations with him failed, and so the choice of the directors fell on "Simon Boccanegra," which opera has not been given for a long time at the Scala.

During the winter we shall have three novelties: "Le Chevalier des Roses," Richard Strauss; "Fleur de neige," L. Filias, and "Ariane et Barbebleu," Dukas. Then a very interesting opera will be exhumed, that is to say, "The Secret Marriage," by Cimarosa, and other operas are by Siegfried Wagner; "Romeo et Juliette," by Gounod, and "Sapho," by Puccini, and two Russian ballads "Cleopatra" and "Scheherezade."

The season will begin with "Sigfried," tenor Borgatti singing the title role. The title role of Sapho will be sung by Madame Burzio and the principal role of "The Secret Marriage" by Madame Bori, a singer still unknown to our public, but who has appeared in Paris in "Manon" with the New York Metropolitan Company. Then there is the tenor Armanini, who sang here a few years ago at the Dal Verme.

The management of the concerts at the Augusteo in Rome announced that Sunday, the 6th inst., the season of the orchestra concerts will begin. The Academy of Music Sainte Cecile of Rome, has already secured the co-operation of the following conductors: Balling, Weingartner, Max Reger, Strauss, Rimsky, Walter, Vitale, Serafin, Molinari; of the soloists: Bacchus, Godowsky, Ysaye, Kubelik, Rubinstein, Sgambati, Ariani, and of the singers: Lucille Marcel and Anita Rio.

The season will consist this year of more than twenty-five concerts, yet it will be a shorter season than there is

usually because it will be necessary to start work on the monumental organ which is being built. For this season Leopoldo Mugnone has accepted an invitation to conduct the inaugural concert. SPORZA.

MUSIC IN CLEVELAND.

CLEVELAND, Ohio, November 18, 1910.

Musical Cleveland this week is paying deserved homage to Della Prentiss Hughes. Ten years ago Mrs. Hughes inaugurated the first season of symphony orchestra concerts. In view of Cleveland's reputation at that time as a poor city for music, her venture was a hazardous one, to say the least. Despite lack of interest, half jealous scoldings and innumerable difficulties of both a financial and artistic nature, Mrs. Hughes, with the fortitude and perseverance of the true pioneer, has made the symphony concerts the most important and the most widely attended features of the local season. The Theodore Thomas Orchestra, with Frances Alda, soprano of the Metropolitan Opera Company, inaugurated the tenth season of these concerts Wednesday night, at the Grays' Armory. Madame Alda, who was heard here for the first time, sang her way into the hearts of her audience with her first selection, Butterfly's entrance, from "Madame Butterfly." Her rendering of the prayer from "La Tosca" and her encores with piano accompaniment showed her brilliantly lyrical voice at its best. She may count on a hearty welcome when her next engagement brings her to our city.

The Harmonic Club, J. Powell Jones, director, will give "The Messiah," Sunday afternoon, December 18, at the Hippodrome. An orchestra of forty-five pieces will assist and prominent soloists will be engaged. The club now numbers 200 voices. It is the only organization in the city that devotes practically all of its attention to oratorio work.

The King Arthur Choir of 150 trained voices, recently organized, has changed its name to the Albert Hurd Choir, in honor of its director, Prof. A. H. Hurd. George A. Cherry has been engaged as manager for the coming season.

Caroline Harter Williams, Mrs. George Sherwin and Margaret Barrell furnished the program for the concert of the Fotnightly Club, Tuesday afternoon, in the Colonial Hotel parlors.

The German Club has been formed on the South Side and will do its work under the direction of Adolph L. Singuff. It aims to give only the best of the German male choruses and will sing its numbers without accompaniment. R. N. O'NEIL.

Christine Heliane with the Montreal Opera.

Christine Heliane, who is with the Montreal Opera Company this season, will be recalled for her effective work in the performances of "Falstaff" at the Metropolitan Opera House last season. Mlle. Heliane is of Scotch origin and related to Lord Minto, the present Viceroy of India. She studied in Paris with Bouhy and it was at the school of this master where she was trained for her career in opera. After a successful debut as Stephano in "Romeo and Juliet" at Monte Carlo, with Jean de Reszke (as Romeo), she was immediately engaged (three years) for Covent Garden, London. Mlle. Heliane was only twenty years old when she made her debut, and at the time she was personally congratulated by the Prince of Monaco. The conductor of the performance, Leon Jehin, was likewise profuse in his compliments, and it was he who said that the young singer would have a brilliant career on the operatic stage.

When Mlle. Heliane finished her contract at Covent Garden, she engaged for the opera in Nice, and it was during this engagement that her reputation spread over the whole of Europe. She was heard as Mimi in "La Boheme," Micaela in "Carmen" and Sophie in "Werther."

Last winter, when "Germania" was sung at the Metropolitan, with Caruso and Amato in the cast, Mlle. Heliane created the role of Jane, and her pleasing voice and intelligence brought her a share of the triumphs with the other artists.

Since Mlle. Heliane joined the Montreal company she has sung in performances of "La Boheme" and "Lakme," and she has been booked to appear in "Manon," also Nedda in "Pagliacci" and a leading part in "Hoffmann's Tales." Last week, Mlle. Heliane disclosed her versatility by her dainty singing and piquant acting as Musetta in "La Boheme." The lyric voice of the prima donna is pure and flexible and she is adding many new roles to her repertory. She is a very charming and also a very useful singer. A soprano who can sing both Mimi and Musetta in a work like "La Boheme" is one that managers feel they can rely upon. The resourceful singer with a gracious and amiable personality is often the rose in the thorny path of the impresario.

Andre-Caplet, Conductor Boston Opera House.

Andre-Caplet, the new conductor of the Boston Opera House, is a graduate of the Paris Conservatoire and the winner of the Prix de Rome, a distinction that is looked upon as the first stepping stone to the Hall of Fame. Besides teaching on the staff of the Paris Conservatoire up to a short while ago, he has been long and favorably known as a composer for wood instruments; and although he is not yet thirty years of age, he has to his credit a wide experience as an orchestra conductor. In his personal appearance Mr. Caplet is of medium stature, with blue eyes and blond hair, and suggests the man of genius whom Debussy pronounces "the equal of Nizich in being able to draw a tone picture." The following press notices indicate the deep impression made by Mr. Caplet in his first appearances in Boston:

Too much cannot be said of Mr. Caplet's conducting. His exquisite phrasing, variety of manner, sense of proportion and dynamic gradations were of the highest order. The orchestra played with consistent unity and with a sense of rhythm.—Philip Hale in Boston Herald, November 15, 1910.

Mr. Andre-Caplet has an authoritative manner and possesses considerable magnetism and a way of getting results. The scene of "Faust" is so familiar that it can offer little that is new musically, but Caplet reads it dramatically and gets effects that are not expected.—Boston American, November 15, 1910.

"Faust" was the opera given last evening at the Boston Opera House with Monsieur Caplet, the new French conductor wielding the baton. His opening overture won the hearty and spontaneous applause of his audience and many times thereafter they paid tribute to his artistic handling of their much loved opera. In the "Soldiers' Chorus" in particular, he brought out all the values, delicacy, and shading, ridding it of an over-martial monotony, which sometimes characterizes it.—Boston Traveler, November 15, 1910.

In portions when the orchestra becomes more important, as in much of the first act of "Faust" or in the dramatic moments of the fourth act, or in the changing moods of the Kermesse, Mr. Caplet showed that he was a master of "rubato," that elastic tone

which is not strictly rhythmic on the one hand nor distorted on the other.—Louis C. Elson in the Boston Advertiser, November 15, 1910.

The fresh and lively pleasure of the evening lay in the work of the young French conductor, Mr. Andre-Caplet. Mr. Caplet has a quick and delicate ear for the quality of tone that the orchestra produces. He is all for transparency, euphony, mellowness, for delicate variations of color, gradations of force, for supple rhythms, fineness of accent, subtlety, suggestion and charm. He so conducted in "L'Enfant Prodigue" last night.—Transcript, November 17, 1910.

"L'ENFANT PRODIGE."

M. Caplet conducted last evening and brought out with consummate skill all the grace and beauty of the opera. For it to be handled by a conductor who could not conceive long delicate lines would have been absolutely ruinous.—Boston Traveler, November 17, 1910.

"L'ENFANT PRODIGE."

In presenting these effects, and in all the details of orchestral support, which are here so subtle and important, M. Andre-Caplet proved himself a conductor of first rank. We had some fore-shadowing of this in his reading of "Faust" on Monday night, but last night gave the "cachet" beyond all further doubt.—Louis C. Elson in the Boston Advertiser, November 17, 1910.

"L'ENFANT PRODIGE."

M. Andre-Caplet gave a sympathetic and masterly reading of the score of Debussy's "L'Enfant Prodigue" at its first production in America at the Boston Opera House.—Boston Post, November 17, 1910.

"L'ENFANT PRODIGE."

M. Caplet was largely instrumental in the presentation of an unusually good ensemble. He conducted with finesse and in a poetic spirit. It was a pleasure to hear the orchestra without consideration of what was happening on the stage.—Philip Hale in the Boston Herald, November 17, 1910.

"L'ENFANT PRODIGE."

M. Caplet conducted with true appreciation for the delicate beauty of the score. His orchestra was sensitive and plastic in his hands.—Boston Globe, November 17, 1910.

GEORGE HAMLIN'S RECITAL.

That excellent artist, George Hamlin, gave his annual recital in Carnegie Hall last Sunday afternoon, November 20, and, as usual, stirred a large and exceptionally representative audience to frequent and enthusiastic demonstrations of applause. Mr. Hamlin's program was as follows:

Ein schoen' Tageweis.....Old German
Das Maedlein.....Old Swedish
Wonne der Wehmuth.....Beethoven
Der Kuess.....Beethoven
Wenn du nur zuweilen luechelst.....Beethoven
Von waldekraenzter Hoehe.....Brahms
Vor Sonnenaufgang.....Oscar Meyer
Lauf der Welt.....Grieg
Zur Johannisnacht.....Grieg
Flider.....Max Reger
In der Rosenlaube am Rhein.....Bungert
Rec. and aria d'Azrael—from L'Enfant Prodigue.....Debussy
Clair de Lune.....Faure
Wiegenlied.....Moor
Sunset.....Arthur Dunham
(Dedicated to Mr. Hamlin.)

Hymn to the Night.....Campbell-Tipton
(Written for and dedicated to Mr. Hamlin.)

A Little Dutch Garden.....Loomis
Turn Ye To Me.....Old Scotch
I'm Not Myself At All.....Lover
Were I the Tender Apple Blossom.....Old Irish
Heart, Ah Do Not Sorrow.....Ries

It is not the purpose of this article to go into any lengthy review of Mr. Hamlin's work last Sunday any more than THE MUSICAL COURIER would find it necessary to specialize nowadays in reporting an appearance of Caruso or Melba. Like those other great artists, George Hamlin has won his spurs in his own chosen field and ranks among the foremost exponents of the aristocratic domain of Lied interpretation. It is a line of artistic endeavor in which musical and intellectual qualities must blend in perfect proportion, and through incessant study here and abroad as well as by constant thought, experiment and practical application and demonstration, Mr. Hamlin has made himself master of every phase in the ideal performance of the best songs of the classic, romantic and modern repertory. His pioneer work for Richard Strauss is too well known to need added mention here, but one cannot help admiring more than ever the singer who had the artistic conviction and courage (and musical insight) to present the Strauss lyrics in America at a time when devotion to the cause of Richard II meant artistic anarchy and a direct challenge to the box office.

The Hamlin program of last Sunday upset all notions of what convention has made customary, and the manner in which each and every number of the list was received showed the concert giver's judgment in the selection of his repertory to be as telling as his delivery of the songs themselves. Mr. Hamlin's command of the various lan-

guages, his wealth of nuance in dramatic accent, his fine control of tone, breath, diction, enunciation and color, and his lucid and resourceful presentation of the contents of the texts, gave his discriminative hearers an afternoon of intense delight and artistic satisfaction, which is not likely to be outdone this season.

Oscar Meyer's song, as well as that by Reger, made a particularly favorable impression, while the Moor number seemed a trifle artificial, and the Loomis composition did not seem to be on a part with the rest of the program so far as musical worth was concerned. Campbell-Tipton's work is a singularly strong, vital and well written song, giving big promise of more fine things to come from that extremely gifted composer.

If ever a series of historical song recitals should be considered a necessity or an advisability in this town, it would be difficult to find a man better suited to do the deed than George Hamlin.

Alice Michot Charming as Manon.

Alice Michot, the young Canadian soprano, whose success with the Montreal Opera Company has been recorded in THE MUSICAL COURIER, is establishing her worth as a leading singer of the season. She is gifted musically in addition to her rarely sweet and flexible voice. What the Canadian music critics think of her art and voice in the performance of "Manon" week before last is set forth in the appended notices:

Alice Michot was heard and seen to much better advantage in "Manon," at His Majesty's last night, than on the occasion when she made her first appearance as Lakme. For one thing, the role suits her better, and for another, she sang and acted with more certainty and freedom. She was in better voice, the music did not make the demands upon her executive powers that she failed to meet in the Delibes opera, and she acted with more spontaneity and less restraint. In appearance, Miss Michot was quite an ideal Manon, and the reason for this (and for her obvious sympathy with the music) is not hard to find. She is French and trained in the French school; and she is also young, two things which combined to make her impersonation of the wayward heroine not incongruous.

There was a certain self-consciousness which marked her acting at times, a self-consciousness which can hardly be escaped by a singer who is not much accustomed to operatic work; but this is a defect which experience will very likely remedy. There was also last night a repetition of gestures which conveyed no particular meaning, and which, graceful though they were, savored of the monotonous in a few of the scenes. In the church scene, Miss Michot both sang and acted with a forgetfulness of herself which resulted in the most effective bit of work she did in the progress of the whole opera. In the fourth act as well she came out of herself, as it were, and entered into the part with a sincerity which was admirable. The air sung by Manon while her companions are engaged in their card play, was exceedingly pretty.—Montreal Herald, November 9, 1910.

The principals last evening did surprisingly well and compare not disadvantageously with some noted names in the several parts. Alice Michot was a revelation in the same part both vocally and

historically. She was equal to most of its many calls upon the artist's genius, and she takes a place in the long gallery of Manon pictures by right of worthiness.—Montreal Daily Witness.

Miss Michot's version of the "Adieu, notre petite table!" valedictory was excellent in its pathos and tristesse. She is no mean actress when she is given a chance, and she can sing music of this type to perfection.—Montreal Star.

There was a large audience, and the performance met with considerable applause. This was largely due to the excellent work of Alice Michot as Manon. She sang the part with great feeling, and gave evidence of a soprano of considerable power, her higher register being especially effective.—Montreal Gazette.

BUFFALO MELODY.

BUFFALO, N. Y., November 17, 1910.

An excellent concert was given last Monday night in Convention Hall. A large audience indicated its interest in the object for which this musical event was planned, namely, to increase the fund already started for erecting a local monument in honor of the poet Schiller. The members of the concert committee were Frederick L. Hartmayer, chairman; Frederick Haller, secretary; Henry W. Brendel, treasurer; Dr. William Gaertner, Dr. Gustav Hitzel, Max Mayer, Carl Siekman, Albert R. Pankow and Christian Trapp. Ten of the local singing societies (German) became one immense male chorus led by Joseph Mischka, who formerly led the Liedertafel "on to victory." The following organizations took part: The Buffalo Orpheus, Buffalo Sängerbund, Harugari Frohsinn, Teutonia Liederkränz, Bayerischer Männerchor, Schwaebischer Männerchor, Vorwaerts Männerchor, Herwegh Männerchor, Deutsch-Amerikanischer and Arbeiter Tempel Männerchor. The massed chorus sang admirably "America" in English, the audience standing, and then gave a most melodious interpretation of Kreutzer's "Shepherd's Sunday Song." The four leading societies appeared in solo numbers, singing à capella, directed by their respective leaders, Julius Lange and Dr. Winning. Owing to the recent loss of their beloved director (the late Dr. Schorch) the Harugari Frohsinn and Teutonia were directed by Rev. Eduard Lang. The assisting soloists were two talented young vocalists, Erna Breitweiser and Mildred Schenck. Miss Breitweiser has studied in Berlin with Herr Friedrich, who recognized the promise which further experience will develop. She sings with perfect diction, either in English or German. The audience sympathized with Miss Breitweiser's extreme nervousness, and so accorded her hearty applause for her double numbers, Schumann's "Mit Myrthen und Rosen" and "Gretchen am Spinnrade," the latter from the opera "Faust." Since the concert the writer has heard the young soprano in her home and she sang beautifully and with deep dramatic instinct. Miss Breitweiser is worthy of commendation for her well sustained accompaniments. Miss Schenck is one of the fearless kind, whose mezzo-soprano voice is being trained by Julius Lange, who accompanied his gifted pupil. Miss Schenck's happiest effort was her lovely interpretation of "Melisande in the Wood" by Alma Goetz. Both of these charming girls were the recipients of flowers. The final number was the big male chorus of five hundred voices, which gave a wonderfully effective rendition of Kremsler's "Dankgebet." Mr. Mischka wielding the baton with William Kaffenberger's splendid assistance at the Pan-American organ.

A recital was given on Monday night in the Grace Church parlors in aid of its building fund. An address by Rudolph Bismarck von Liebich, followed by the Chopin composition, "Scherzo," B flat minor, op. 31, by a Von Liebich pupil, Ernest Fernald. E. R. Voorhees, who is called the "Caruso" of the Buffalo Ad Club, contributed two Grieg and two Schumann songs. Mrs. William Howe, soprano of St. James' Episcopal Church, sang Reichardt's lovely song "When the Roses Bloom," and Ronald's bright "Sunbeam." Allene von Liebich played "Fantasia," op. 43, Chopin. There were recitations by Miss Volger. The entertainment was greatly enjoyed by a large audience.

VIRGINIA KEENE.

Engagements for Hudson-Alexander.

Caroline Hudson-Alexander, the soprano, has the following engagements booked up to January 1: November 24, Mozart Club, Carnegie Hall, Pittsburgh, when she will sing Marguerite in "Faust"; November 30, recital at Winsted, Conn.; five appearances in "The Messiah"—December 14, with Arion Club of Providence; December 15, with Woonsocket (R. I.) Society; December 19, with Handel and Haydn Society, Boston; December 21, with Jersey City Choral Club, and December 22, with the Brooklyn Oratorio Society at the Academy of Music in Brooklyn.

"Some people are as careless and indifferent as Nero, who fiddled while Rome burned," said the neighbor. "Well," replied Mrs. Cornstossel. "I dunno's I've got anything against Nero. My trouble has been with men folks that sit playin' 'the accordion an' let the fire go out."—Washington Star.

Nordica Back to Sing in Concert and Opera.

Madame Nordica arrived in New York last week, after her brilliant engagement at the Grand Opera in Paris. The prima donna begins her season in America Friday evening of this week with the Boston Opera Company at the Boston Opera House, singing the title role in "La Gioconda." Early in January Madame Nordica is to give two Wagnerian concerts in New York, assisted by the New York Symphony Orchestra.

The Nordica concert tour under the management of Frederic Shipman will begin in Washington, D. C., January 18. This tour will include the principal cities of the country and in all of them Madame Nordica has hosts of admiring friends. The previous Nordica tours have attracted record breaking audiences. In some of the Western cities convention halls were crowded to the doors and some of these convention halls seat as many as six thousand people.

Since Madame Nordica's tremendous triumphs at the Paris Opera she has been re-engaged to sing at the Opera in the French capital next June, when she will be heard in two cycles of the "Nibelungen Ring." In May, Madame Nordica is to sing in London and later she is to sing in Rome under the auspices of the King and Queen. The Roman engagement is during the exposition.

The accompanying picture, the latest one taken of Madame Nordica, represents her as Isolde, one of her best roles and which at the recent Paris performance caused one of the most remarkable demonstrations ever witnessed over the appearance of a foreign artist before the French public. Madame Nordica sang the role of the Irish princess in Wagner's immortal love tragedy in French, and she sang it with the same eloquence and vocal skill so well remembered by those who recall the Nordica days at the Metropolitan Opera House, where of course the drama was sung in the original German. It is Nordica's ability to sing this colossal work in French as well as German that awakened such interest among the critical and exacting French people. It must be remembered that Nordica sang at the Grand Opera in Paris at a time when the audiences are almost wholly French. The wonderful press notices of her triumphs there were recently published in THE MUSICAL COURIER.

Isidore Luckstone's Professional Pupils.

Isidore Luckstone has trained many singers for concert, opera and the church choir. Studying the field from any side ought to make this masterly teacher and musician realize that he has done a noble work. Mr. Luckstone is particularly elated at present over the recent successes of Francis Rogers and Helen Allan Hunt. Mr. Rogers has been Mr. Luckstone's pupil for eleven years. Those singers who imagine that they can become finished stars in a year or two should leave everything, even break an engagement if they must, to hear Francis Rogers sing a recital program such as the baritone gave in Mendelssohn Hall, Novem-

ber 10. Vocalists who think they can bridge the time necessary to develop a voice and style, must realize when they listen to Mr. Rogers' beautiful singing that there is no quick road to perfection. To acquire perfection one must work hard and think harder. The exquisite culture of



LILLIAN NORDICA.

Francis Rogers' singing is due to the Luckstone training and the singer's own intelligence. Mr. Luckstone placed Mr. Rogers' voice and gave him the "finish" which has so charmed connoisseurs.

Mrs. Hunt is a mezzo-contralto who has been under the Luckstone training for six years. The master trained her voice and "coached" her for concert work. The singer gave a recital in Chickering Hall, Boston, November 15, and the opinions expressed by the Boston critics was a tribute to the Luckstone method. In his criticism, Philip Hale of the Boston Herald said:

Her legato, her attack, and ending of a melodic line, her management of breath on which pure and significant phrasing depends, her use of tones at will to gain esthetic and dramatic effects, either by suggestion or mood or by a frank appeal, are all admirable.

Mr. Luckstone has other accomplished pupils who are

showing the good results of his teaching, but for this time it is enough to call attention to the recitals this month by Mr. Rogers in New York and Mrs. Hunt in Boston. Their success indicates what may be accomplished when pupils with ability and aptitude study with a great master.

Helena Lewyn Plays in Hamilton, Ohio.

Music lovers in Hamilton, Ohio, enjoyed a recital given in that town Friday evening, November 11, in the Grand Theater. The concert was arranged by Cora M. Stevenson for the benefit of the Building Fund of the Y. M. C. A.

Miss Stevenson presented Helena Lewyn, the American pianist, who is widely and favorably known, and Frances Morton Crume, contralto. Miss Lewyn opened the program with a dignified and finished performance of the "Waldstein" sonata of Beethoven. For her second group she played the Chopin etude in C minor, op. 10, No. 12; Chopin preludes, in G major and C major in op. 28; the Liszt transcription of Schubert's dramatic song, "Gretchen am Spinnrade," and the Chopin fantasia in F minor. For her final group of numbers Mrs. Crume sang arias from "Samson and Delilah" (Saint-Saëns) and "The Prophet" (Meyerbeer), and songs by Brahms, Grieg and Bohm.

Miss Lewyn closed the program with two contrasting works, the Liadow "Variations on a Theme of Glinka" and the Chopin scherzo in B flat minor.

Averill Pupil's Success.

At the song recital given by Elizabeth DeCant at Perry Averill's studios on Friday evening the program was enthusiastically received by the large number of guests present, and included: "Ombre Legere" (Meyerbeer); "The Cuckoo," "The Yellowhammer" and "The Wren" (Lehmann); waltz song from "Romeo and Juliet" (Gounod); "Mattinata" (Tosti); "When Roses Bloom" (Reichardt); the "Danza" (Chadwick); three nonsense songs.

Miss DeCant has a clear, brilliant, light soprano voice, with a perfectly even scale to E flat in alt. The fact that she is at home in coloratura work like the "Shadow Song" shows her ability to manage vocal pyrotechnics, including a beautiful trill. She sings in all the languages, forms her words clearly and has plenty of temperament. She has studied solely with Mr. Averill from the very beginning of posing and breath control to the present time, and now he considers

her equipped for professional work. Mr. Averill emphasizes the fact that he does not claim as his own product pupils who have studied with him only in part, feeling that to be unfair on all sides. But when he has brought a singer through all the stages of development, as in Miss DeCant's case, he is willing to put such a singer before the public.

Joan Mauens's new violin concerto will be played in Berlin next month.

"Elektra" had a great success at its local premiere in Stuttgart several weeks ago.

The Prague Conservatory will celebrate its one hundredth birthday next May.

MRS. C. HOWARD ROYALL

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GRAND OPERA IN NEW YORK.

METROPOLITAN OPERA HOUSE.

"Tannhäuser," November 16.

Landgraf Hermann	Allen Hinchley
Tannhäuser	Leo Slezak
Wolfram	Walter Soomer
Walther	Albert Reiss
Biterolf	William Hinshaw
(His first appearance.)	
Heinrich	Julius Bayer
Reinmar	Frederick Gunther
Elizabeth	Berta Morena
Venus	Olive Fremstad
Ein Hirt	Lenora Sparkes
Pages	Lenora Sparkes
	Anna Case
	Lillia Snelling
	Henrietta Wakefield
Conductor, Alfred Hertz.	

Although musically threadbare in spots because of its Parisian leanings here and there, Wagner's "Tannhäuser" retains all its old time poetry and romance for those listeners who understand the spirit of early Teutonicism and have delved into the literature of legends which grew up in and about that period. In no sense of the word is "Tannhäuser" a "star" opera and any attempt on the part of a single character to focus constant attention upon himself is an irreparable injury to the ensemble, besides being an insult to the intelligence of the public. It is an unfortunate circumstance that many opera singers who come to us from Europe with well constituted ideas of artistic balance and unity, very soon have their notions dispelled through the meretricious and enervating personal puffery which they receive in the sensational portion of our daily press, and of course when the insidious poison of "stardom" once enters the soul of a singer, his artistic conscience flies out of the window, to paraphrase a well known proverb.

Leo Slezak was the offender to whom the foregoing remarks have reference, and he offended so badly at times that it was hard to believe he could have escaped after the performance without severe reprimands from the conductor and the management. The singer's excessive stature seems to have imbued him with the idea that it is an integral factor in the portrayal of "Tannhäuser" and in actor parlance, he "plays up" to his size from the beginning to the end of the opera. Slezak's desire for physical dominance extends even to his gestures, which are extremely inappropriate and might do for old time melodrama, but never for modern performances of Wagner. Even Tannhäuser's costume attracted startled attention last Wednesday evening, as it seemed to represent something between an Oriental pasha's bathrobe and an old lady's Mother Hubbard gown made of crazy-quilting. The skirt reached to the ground and was of orange silk, encircled by a light blue belt from which hung two or three long red plush tassels. Over the orange garment, the noble knight wore a royal blue velvet cloak lined with light blue velvet and spangled on the outside with large diamond shaped designs in yellow. At the bottom, the robe was trimmed with hideous red and blue designs, while a slit in the skirt, from toe to hips (in the "divided skirt" style of several seasons ago) revealed an enormous length of bulky limb encased in vivid pink fleshings. It is no exaggeration to say that nothing more extraordinary ever has been seen in the Tannhäuser part on our local operatic stage.

Slezak's prancings and caperings during the most solemn and impressive portions of the work appeared to indicate that he had little intellectual grasp of the significance of the scenes in which he figured, and no sense of reverence for the period and atmosphere of "Tannhäuser," a production steeped in chivalric and romantic mood from end to end. At the very climax of the action, when Elizabeth pleads for the life of the erring knight, that grateful and high minded person, as represented by Slezak, had his back turned to her, and was engaged busily in arranging his locks so that they would lie symmetrically over his coat collar, and in fussing with his skirt to make it hang without overlapping, so that the "division" would not hide what it evidently was intended to reveal. In the "Nach Rom" episode, the womanish gesture with which Tannhäuser gathered his cloak about him made several persons laugh aloud who sat near the present writer. The Slezak interpretation was filled with moments of that kind, and space forbids all their detailing here. Suffice it to say that he created little or no sense of illusion and caused the discerning connoisseur to suspect either of insincerity or indifference.

Vocally, Slezak has been analyzed often in THE MUSICAL COURIER. His voice is of that peculiar "whiteness" at times which the American ear dislikes so heartily. The lower tones are raucous and the high register has neither

sufficient resonance nor brilliancy, even when forced to attain volume, a process which Slezak employs almost without stint, effecting thereby merely a series of noisy and grating tonal fulminations. The bel canto in cantilena evidently is an unknown art to Slezak, though he might have begun to profit by this time through his association on the same stage with men like Caruso, Bonci, Amato, Gilly, de Segurula, etc. It is a mystery why the Metropolitan management retains a man like Slezak in its employ. At best he is a "one opera tenor," a specialist in the role of Othello, but Verdi's work never will be a regular repertory number, and can be given only a very few times during the season. Judged by his amazingly eccentric Tannhäuser last Wednesday, there is no telling into what channels Slezak may stray before the winter is over.

William Hinshaw, as Biterolf, displayed a fine stage presence, a proper sense of reserve dignity, a splendid understanding of his musical phrases, and, before all things, a voluminous voice, well trained and sympathetic, and full of color and vibrancy. Madame Morena gave us the poetical and womanly Elizabeth reading which has won New York's admiration for her in the past, and her year's absence has robbed her work neither of its finish nor its appealing charm. Walter Soomer sang the Wolfram part sympathetically, even though his facial make-up looked untidy and crude. Olive Fremstad looked the part of Venus to perfection, but spoiled the aural impression with her shrill high tones and choppy method of phrasing. The four pages were shapely and in tune.

Alfred Hertz pounded, kneaded, punched, clawed and wrestled the score in his customary over exuberant fashion, with results distressing not only to the eye of the spectator who sits behind those flail like and rotating arms, but also to the eardrums of the sensitive listeners who are straining to hear some music in all the pandemonium of din.

The staging of "Tannhäuser" was superb and showed the Gatti-Casazza taste and experience in those matters to be unsurpassable.

"Aida," November 17.

It was quite natural that an overflowing house should greet the first performance of "Aida" this season, which took place Thursday evening, with such precise effects as to make it notable. The only exception was the first act when for a time there seemed to be a lack of spontaneous cooperation. Otherwise, however, the opera went through in normal shape. With Caruso and Amato in their respective roles there was no absence of brilliance. The audience appeared somewhat dull and was aroused only later on through Amato's heroic singing.

Madame Destinn does not attack her notes directly. In the mezzo-voice she has a beautiful quality of tone; her open tones, however, are very unmusical and not unmusical in the phrasing, not unmusical in the sense of a musician's delivery, but unpleasant in the tonal sense. No student can afford to follow Madame Destinn's system of singing. It lacks also many of the necessary features of the legato. With the exception of these mezza-voice tones, the other tones are heard first on the breath before the effectual utterance takes place. There are teachers in the city of New York that can arrange this matter for Madame Destinn, if she is really serious about it, and if she is not serious, it is because she is one of those of our friends from Europe who feel and do not hesitate to declare that their only desire is to secure as much money as possible here and then go home and enjoy it. We are not making this infantile charge against Madame Destinn; but statements of that kind have been issued by a number of opera singers, and these expressions indicate or give the reasons why no efforts are made to improve the vocal quality; there is apparently no reason for it from their tone of view.

About Madame Homer this paper has expressed its opinions frequently and there is no necessity to repeat, but we might as well say that Amneris is not Salome. She is an Egyptian princess, this woman in "Aida," and Madame Homer ought to follow the conception of the princess idea. She is a stately, statuesque, beautifully trained, gifted, intellectual woman belonging to a great family of remarkable monarchs, whose reigns are gradually becoming uncovered to us and illustrate a system of government that might be very well imitated by other governments suffering from a disease known as "graft." These monarchs had remarkable households. There was a splendid culture there, and a woman like this princess must be represented as a dignified character, if she wishes to remain inside of the role.

Under Toscanini there was another demonstration of what an orchestra can do in the shape of balancing tone,

uttering dynamics in music that fit the dramatic expression of opera, carrying out technical and involved points of instrumental construction, unheard, except when under such an artist as Toscanini, to whom the instrumentation appeals structurally, not only in outlines.

Rossi as King and Didur as Priest did some excellent work in the temple scene, the chanting being delightful, and another of the artists who deserves special praise is Rita Fornia.

"Die Walküre," November 18.

For the initial performance this season of "Die Walküre"—in German, of course—on Friday evening, there were two new artists for the first time, as the following cast shows:

Siegmond	Carl Burrian
Hunding	Basil Ruysdael
(His first appearance.)	
Wotan	Walter Soomer
Sieglinde	Berta Morena
Brünnhilde	Lucy Weidt
(Her first appearance.)	
Helmwige	Rita Fornia
Gerhilde	Leonora Sparkes

Despite a resolution to exile all reminiscences or comparisons with former performances of "Die Walküre" at the Metropolitan, the days of the past will assert themselves in the memory, particularly when we take into consideration the kind of conducting that characterized the Wagner performances under men that had the orchestra in hand, that understood, outside of the mere mechanical device of conducting an orchestra, what a score is in its applied sense. Alfred Hertz, who had charge of "Die Walküre," is explosive, violent, demonstrative and physically abusive; that is to say, instead of utilizing whatever knowledge he may possess in his particular division of music, for the purpose of demonstrating it, he dissipates it all by an enormous display of energy utterly useless in his capacity, and not only useless, but harmful. No one can properly interpret any work of art who sacrifices his energy to physical action. It is an impossibility. We cannot get anything out of the Wagner scores through Mr. Hertz's conducting, and, in addition to this, it is difficult for the artists themselves who sing to penetrate through the mass of sound that he puts between them and the audience, sometimes at the very critical moment. Rhythmically he is antagonistic, one of the characteristics of every purely physically overladen nature.

The defects of Burrian's singing can be immediately heard by comparing him with Soomer. In the one case we have explosive singing, disregarding all the rules of phrasing; in the other we have a pure and noble style of legato. Why should these matters be referred to constantly when an intelligent audience is there to realize for itself? As an interpreter of Siegmund, Burrian is commonplace; as an interpreter of Wotan, Mr. Soomer is legitimately, traditionally Teutonic. Both of these men are stogy to an extreme, and we receive nothing of the essence of the Wagnerian spirit in their singing or acting.

The new singer, Basil Ruysdael, had the morose and unhappy part of Hunding. That unfortunate personality, instead of being provided with a sleeping draught by his wife, should have been put away permanently by her, and thereby saved a great deal of time and commotion on the stage, besides helping matters along beautifully. However, he wakes up and fights, and during the interval he has a great deal of singing to do, which Mr. Ruysdael accomplished better than most Hundings we have heard on the Metropolitan stage. He has a well placed, powerful basso voice which will in other roles have an opportunity to display greater amplitude. He had the benefit of instruction, also, from Frank King Clark, formerly of Paris, now of Berlin, and his style is finished and artistic. He is going to accomplish some excellent things on the Metropolitan, as it seems now.

Lucy Weidt as Brünnhilde clothed herself like a Walküre instead of appearing as a Fifth avenue Brünnhilde. This may have offended some people, but it was the proper thing to do as long as the other people in the roles did not appear in the Fifth avenue costumes. She has a dramatic soprano voice and she will be unable to sing a few years hence if she continues in these destructive vocal operations that the score of Brünnhilde calls for. No one can expect long life for a voice under such conditions. It is a beautiful organ, the upper octave is of unusual power, while in the lower range there is already evidence of wear; but she is a very valuable addition to the Opera House forces.

Miss Morena was an acceptable Sieglinde, and Miss Wickham presented the case of the irreconcilable Fricka with unusual ability.

Among the Walküres, the Helmwige of Rita Fornia and the Gerhilde of Leonora Sparkes were effective.

There was some new setting for "Die Walküre," which in itself is a very dreary and unsympathetic, cold and harsh opera—that is, from the point of view of scenery. It is a difficult task to put "Die Walküre" sympathetically before an audience, because of its austere and severe scenic out-

fit. Much can be done with the assistance of the lights, which was accomplished with scientific result by the management, and the "Feuerzauber" was an effective close of a very satisfactory mise-en-scene.

We would like to call attention here to a recent complaint made in the daily papers regarding the indulgence of some of the audience in conversation during the performance. There was never a more reverential audience at the Metropolitan Opera House, including "Parsifal" performances, than the one on Friday evening of "Die Walküre." There were no interruptions, there was no conversation, the occupants of boxes were absolutely formal in their attitude, and there was a great deal of reserve and repose. The only disturbing element are those people who come late, which can be understood in New York with its lack of accommodations and traffic, and those people who interrupt their neighbors by leaving before the end of the performance. There is no rule that can be provided that can stop this. Of course, it is discourteous, it is inconsiderate to others, it illustrates an ineptitude and a lack of the proper artistic spirit. It does not belong in an opera house, but the opera house cannot cure the evil. People can leave when they please to do so, and there are times when it is actually necessary for some nervous people to renounce the very pleasure they expected to enjoy by leaving before the close of a performance. The rule is made to break it. Even the critics often leave before the opera is over; but they must be excused because they must write about the performance, which they can do better by not listening to it at all.

"Madama Butterfly," November 19 (Matinee).

Puccini's opera was given Saturday afternoon with the following cast: Madames Farrar, Mattfeld, Mapleson; M.M. Martin, Scotti, Bada, Bourgeois, Bégue, Reschiglian, Cerri. Conductor, Mr. Toscanini.

The audience completely filled the big opera house. Puccini was present and received a curtain call.

Sunday Night Concert at the Metropolitan.

Two American singers scored triumphs at the Sunday night concert in the Metropolitan Opera House, and they were Marie Rappold, the soprano, and Riccardo Martin, the tenor. Madame Rappold sang the great aria, "D'Amore sull' ali rosee," from "Il Trovatore," and by the beauty of her voice and the brilliancy of her style she created the wildest enthusiasm and was compelled to bow to many recalls. Later in the evening Madame Rappold sang Van der Stucken's song, "Komm mit mir in die Frühlingsnacht," and the prima donna was rewarded with another hearty reception.

Mr. Martin sang the "Flower Song" from "Carmen" and an aria from "Tosca," and his fine voice and fervent manner brought him the most demonstrative approval. Adamo Didur sang sonorously and well a number from "The Marriage of Figaro" (Mozart). Lucy Weidt, the new Wagnerian soprano, made a good impression by singing an aria from "Tosca" and songs by Goldmark, Strauss and Hildach. Walter Soomer, the baritone, sang two Loewe ballads acceptably. Josef Pasternack, the new conductor, was favorably received in leading the orchestra in Goldmark's overture, "Spring," and "The Dance of the Hours," from "La Gioconda."

"La Boheme," November 21.

The first production of "La Boheme" was given at the Metropolitan on Monday night, and new effects for the eye furnished by Gatti-Casazza with new effects for the ear furnished by Toscanini made the performance most interesting, and it was still more particularized through individuality by the presence of Puccini, who was cleverly used by some of the singers as a side piece to their central action during the encore episode.

As Thanksgiving Day is forcing us to anticipate the usual hours for final press work a detailed report of the proceedings is herewith adjourned. The last thing we heard effectively was Seguro's chant on the coat that went to the uncle, and it was well done—the chant, not the coat.

BROOKLYN ACADEMY OF MUSIC.

"Il Trovatore," November 19.

Leonora	Marie Rappold
Anzuma	Louise Homer
Iris	Emma Bornigga
Manrico	Leo Slezak
Il Conte di Luna	Pasquale Amato
Ferrando	Herbert Witherspoon
Ruiz	Pietro Audisio
Un Zingaro	Edoardo Missiano
Conductor, Vittorio Podesti.	

In the practical age, when men are more swayed by their intellects than their feelings, the story of "Il Trovatore" seems the feeblest sort of melodrama, but on closer study of the moving incidents in the old book, one

is impressed by the consistency of the libretto. The Gypsy's vengeance and the exchanging of the babies before the real story of the opera begins are as childish as the "plots" in the old "Penny Dreadfuls," but when we come to the romance of the Duchess Leonora the themes seem as up to date as almost any Italian opera. It is the old and ever new story of an impressionable woman falling in love with the wrong man. The high born lady of susceptible nature bestows her affections upon a troubadour, a wandering minstrel, of whose history she knows nothing, while she spurns the advances of a nobleman near her own rank. However, if it had not been for the genius of Giuseppe Verdi "Il Trovatore" would today be languishing on some forgotten shelf with the 28,000 and odd operas recorded in John Towers' new history of operas. The idea of opening the Brooklyn opera season with "Il Trovatore" caused many persons prominent in the musical world of Brooklyn to make dire predictions, but they proved themselves false prophets, for the opera attracted a much larger and more demonstrative audience than the opening night last season, when "Manon" was given with Farrar and Jörn.

As is well known by this time the Metropolitan Opera Company gives the performances at the Brooklyn Academy of Music. The performance of "Il Trovatore," Saturday evening, November 19, was the first of fourteen



GIACOMO PUCCINI.
(Drawn by himself.)



ANDREA DE SEGURO.

The Spanish basso, is back at the Metropolitan Opera House. He will again be heard in his best roles as well as in some new parts. The accompanying caricature represents Senor de Seguro as Don Basilio, in "The Barber of Seville," one of his most interesting roles.

presentations. In many respects it was the best performance of Verdi's melodic opera ever heard on the other side of the East river. The beautiful voices of Marie Rappold, Pasquale Amato and Herbert Witherspoon, together with the magnificent chorus, the fine orchestra and the handsome scenery made some old Brooklynites marvel how they ever sat through the slipshod operatic performances given in Brooklyn in the days of the late Maurice Grau.

Honors first to Madame Rappold! The lovely voice of this prima donna was "discovered" in Brooklyn by the late Heinrich Conried at the Schiller anniversary some year ago. Since then Marie Rappold advanced until today she belongs in the front ranks of operatic sopranos. The voice is of exquisite texture, as clear as a silver bell, and so flexible that the artist is able to sing the most intricate coloratura passages without the slightest physical effort. On the dramatic side, Madame Rappold soon convinced her audience of her gifts. As an actress she is so graceful, sincere and magnetic that she would hold her public if her lovely voice was still and she acted in pantomime. She has a fine stage presence and her perfect taste in costuming is another asset that must count in her favor. In the fourth act, when Madame Rappold sang her great aria, she was rewarded with an ovation. Earlier flowers were showered upon her and she with the other principals of the cast was called before the curtain numberless times.

Pasquale Amato is an artist over whom one must rhapsodize in order to tell how his singing and his marvelous histrionic talents take hold of an audience. It takes a singer of Latin blood to portray such a role as the Count di Luna, and never has it been more convincingly sung and acted. The singing of "Il Balen" provoked storms of delight and all through the performance the vividness of the impersonation made listeners forget that "Il Trovatore" is nearly antique.

Herbert Witherspoon's noble basso cantante and his aristocratic bearing united in making more out of the character of the faithful Ferrando than is ordinarily evidenced when this old opera is sung. Witherspoon is a notable acquisition to the Metropolitan Company, and his admirers are hoping that he will essay more important roles.

Slezak, the big and burly Bohemian tenor, was painfully miscast as Manrico. Somehow the imagination could not associate the singing and acting of this singer with the chivalric minstrel who was loved by Leonora. For once the "Di quella pira" fell flat. Madame Homer sang with labored breathing and she, too, was out of the picture, dramatically as well as vocally. The contralto's costume was unbecoming. There is no law against an artistic dress for stage gypsies. Mr. Podesti conducted with animation, and the chorus, particularly the men, sang beautifully. The old and time-worn melodies never sounded more mellifluous.

Next Saturday evening, November 26, Gluck's "Orfeo" will be given with a cast including Marie Rappold as Eurydice, Louise Horner as Orpheus, Alma Gluck as the Happy Shade, and Bella Alten as Amore. Toscanini will conduct the performance.

Zerola Has a Real Triumph in St. Louis.

ST. LOUIS, Mo., November 15, 1910.

Nicola Zerola, the famous Italian tenor robusto, of the Chicago Grand Opera Company, sang this afternoon in a recital at the home of Mrs. J. T. Davis, scoring a great triumph. Mrs. Davis had heard Zerola in "Aida" at Covent Garden, London, and was so impressed by his wonderful voice that she decided that he should sing for her this winter. The program contained almost exclusively selections from the modern Italian school by Leoncavallo, Cilea, Puccini, Giordano, etc., but at the special request of the audience he added "Addio sante memorie" from Verdi's "Othello," rousing the guests to the highest pitch of enthusiasm. The recital was brought to an end with Tirindelli's "Always Love," which Zerola was compelled to repeat.

Arthur van Eweyk Returns to Berlin.

Arthur van Eweyk, the bass-baritone, who came to this country to fill some engagements this autumn, sailed back to Germany last Saturday on the steamer Prinz Friedrich Wilhelm. Mr. Van Eweyk is to return next season for an extended concert tour of America.

Arthur Friedheim.

The announcement is made that Arthur Friedheim, the distinguished pianist, is to return to this country next year for a concert tour. His abilities and capacities are well known here, and his appearance will be welcomed by the musical fraternities of the country.

GRAND OPERA IN CHICAGO.

AUDITORIUM.

"Louise," November 14.

The second performance of Charpentier's "Louise" was given with the same cast as at its premiere, and again Dalmores and Garden shared the honor of the evening.

"Carmen," November 15.

Bizet's masterpiece was given before a very small audience. The cast was as follows:

Don Jose	Charles Dalmores
Escamillo	Armand Crabbe
Zuniga	Gustave Huberdeau
Morales	Desire Defrere
Lillas Pastia	Jean de Keyser
Carmen	Marguerita Sylva
Micaela	Alice Zeppilli
Frasquita	Marie Cavan
Mercedes	Giuseppina Giaconia
El Dancairo	Constantin Nicolay
El Remendado	Francesco Daddi
A Guide	Charles Meyer

Charles Dalmores played and sung Don Jose admirably. His interpretation of the third act was wonderful, and at the conclusion of this act he was recalled many times. This brilliant tenor, who made such a deep impression at his debut in "Louise," strengthened that good impression and proved to be one of the best tenors ever heard on this stage. The balance of the cast was far below the high standard of the previous performances by the Chicago Grand Opera Company. Armand Crabbe as Escamillo showed that the toreador is nothing more than a butcher and the "Toreador Song" was one of the worst exhibits of vocal interpretations ever heard, and certainly Mr. Crabbe will have to improve greatly in order to sing the roles acceptably for which he is cast. Alice Zeppilli as Micaela was totally unsatisfactory. Giuseppina Giaconia as Mercedes was grotesque. The orchestra and chorus helped to make the performance one of the poorest of "Carmen" and the audience left greatly disappointed.

"La Boheme," November 16.

"La Boheme," with Madame Melba and Amadeo Bassi, brought a very large audience to the Auditorium last Wednesday evening. The performance was one of the best given by the Chicago Grand Opera Company, with the following cast:

Rudolfo	Amadeo Bassi
Schaunard	Nicola Fossetta
Benoit	Francesco Daddi
Mimi	Nellie Melba
Parpignol	Dante Zucchi
Marcel	Mario Sammarco
Colline	Vittorio Arimondi
Aleindoro	Pompilio Malatesta
Musette	Alice Zeppilli
Sergente	Rocco Franzini
Doganiere	Michele Sampieri

Madame Melba was at her best and won well deserved applause. Amadeo Bassi, vocally and histrionically, was excellent. Mario Sammarco was fine as Marcel, and Vittorio Arimondi was certainly the best Colline ever heard at the Auditorium. Alice Zeppilli was a disappointment as Musette. The other roles were better interpreted than at the first performance, and the chorus and orchestra, under Campanini's baton, gave a splendid account of themselves.

"Pelleas and Melisande," November 17.

Debussy's lyric drama was repeated Thursday evening before a large audience, and was given with the same cast as at the premiere. Mary Garden and Warnery duplicated their splendid interpretations, and the orchestra, under Campanini, read the score splendidly.

"Traviata" (Matinee), November 19.

"La Traviata" was given with Melba as Violetta Valery and Amadeo Bassi as Alfredo Germont. A large audience filled the Auditorium. Madame Melba vocally was excellent, and "Ah fors e lui" won for her an ovation. Bassi shared easily the honors with the great prima donna and he sang and played his part in a manner which called for the highest praise. After each opera in which this tenor appears his popularity in Chicago grows, and, no doubt, before the end of the season he will hold a place second to none in the hearts of the music lovers in Chicago. Sammarco as the father was above criticism, and the orchestra, under Campanini, gave a good account of itself in the old Verdi opera.

"Faust," Saturday Evening, November 19, 1910.

The third popular performance brought forth a large audience to the Auditorium when "Faust" was given with a star cast. Charles Dalmores was the doctor and acquitted himself creditably in the role which he sings and acts in an original manner. Dalmores does not follow the tradition, but gives to the role a personal touch of in-

terest. He discarded the blond beard worn for many years by the different tenors appearing as Faust. The brilliant French tenor makes it a character study of value to the student and the thinker. Associated in the success of the evening was Lillian Grenville, the young American singer, who made a remarkable impression on her former appearances; as Marguerite she was unusually successful. The "Jewel Song" was brilliantly sung and showed the singer the possessor of a voice of large compass and training with a delivery replete with artistic touches. Her trills were technical wonders and her breath control excellent. Miss Grenville is expected to accomplish much during the season and is without doubt a fine acquisition to the soprano department. The Siebel of Tina de Angelo was far below the work expected of that singer, who deviated from the pitch in a number of instances; this was especially noticeable in the "Flower Song." Vittorio Arimondi made a gigantic devil of sonorous voice and both the "Calf of Gold" and the "Serenade" were effectively done and won the applause of the audience. The Valentine of Armand Crabbe was unsatisfactory and his death relieved us of a tremolo. The chorus, orchestra and ballet shared in the success of the evening. Special mention must be made of Marcel Charlier, who held his forces with disciplinary power throughout the opera.

Chicago Opera Notes.

One of the soloists who will appear with the Chicago Grand Opera Orchestra, in the fourth Campanini concert Sunday afternoon, November 27, will be Sarah Suttel, the Chicago pianist and artist pupil of Glenn Dillard Gunn. Miss Suttel made her debut a year ago, when she was only fifteen years old, in a recital in Music Hall. A few months later Madame Schumann-Heink heard her in a performance of the Saint-Saëns G minor concerto, and at once engaged her for a series of Chautauqua appearances. Mr. Campanini heard Miss Suttel at a private concert recently, and at once engaged her for his Sunday concerts.

It seems probable now that the Chicago Grand Opera Company will go to Atlanta, Ga., in the spring, after its engagements in Philadelphia, New York, Baltimore and Washington. When the Metropolitan Opera Company visited Atlanta last year Victor L. Smith managed the engagement so successfully that \$71,000 for five performances was raised. He has charge of raising the guarantee for the Chicago company. He was in Chicago a few days ago and returned in high spirits to Atlanta after a conference with Director Dippel. Should the Chicago company go to Atlanta the trip will be made in April.

The invitation extended to Charles Dalmores, the French tenor, and to Cleofonte Campanini, general musical director of the Chicago Grand Opera Company, to take part in the "Coronation" operas at Covent Garden, London, next spring, was no great surprise to the public. In fact, it hardly seemed probable that these special performances would be given without the presence of the masterful conductor and the handsome tenor. Campanini's conducting at Covent Garden has aroused the admiration of all the opera goers in London, and Charles Dalmores' impersonations and singing have been the feature there for several summer seasons. King George, of course, will attend several of these operas and so will the members of his court. It is likely that at least three or four of the French novelties now being given in Chicago will form a part of the "Coronation Repertory."

Nicola Zerola will appear as Rhadames in "Aida" next Monday evening, November 21, when this opera will be repeated in the Auditorium. Mr. Zerola, who has won many triumphs in this role, was unable to appear in this part at the first performance on account of a slight indisposition, and his many admirers are awaiting with great pleasure his appearance.

It has been learned at this office from authoritative sources that Mary Garden has refused to create the leading part in Puccini's "The Girl of the Golden West," when the opera is produced here by the Chicago Grand Opera Company. Carolina White may create this new role.

Andreas Dippel, general manager of the Chicago Grand Opera Company, took out United States citizen's papers last Monday morning, November 14, and renounced allegiance to the Emperor of Austria in taking the first step toward American citizenship.

"Il Trovatore" will be given as an extra matinee Thanksgiving Day, with Zerola as Manrico.

Sunday Concerts in Chicago.

CHICAGO, November 20, 1910.

Four concerts took place in the various downtown halls this afternoon. The most important one was given at the Auditorium, where the third of the series of popular "Campanini" concerts was heard by an audience which filled every seat. The soloists included Carolina White, Alice Zeppilli and Giuseppina Giaconia, Alfredo Costa, Nazzareno de Angelio, Berardo Berardi, Francisco Daddi, Emilio Venturini and Pompilio Malatesta. Besides the fine array of talent the orchestra, under the leadership of the famous conductor, Campanini, gave a splendid account of itself. Francesco Daddi, who sang the Neapolitan songs by request, was heard with the same pleasure as on previous appearances. The main feature on the program was the appearance of Carolina White, who sang most beautifully the aria from "Robert le Diable." Miss White has a voice of beautiful quality, fresh and young, which she uses with consummate art. She has a most engaging personality, in addition to great beauty, which, added to her artistic ability, makes her one of the most popular artists now appearing at the Auditorium.

The other three concerts took place in Music Hall, Orchestra Hall and the Baldwin Rooms. Marion Green, the distinguished basso, was heard in the Baldwin Rooms in "The Legend of the Sage" from Massenet's "Le Jongleur de Notre Dame," Pitt's "Drinking Song," Wathall's "The Mother's Visits," an aria from "Falstaff" and two English songs. To hear Mr. Green is always a pleasure, and on this occasion he was in excellent voice. Mr. Green's enunciation is remarkable for its purity, his diction excellent.

In Orchestra Hall the soloist was a young violinist, who had the able assistance of Rose Lutiger Gannon, the contralto, in most interesting songs by Brahms, Schubert, Boehm and Spross. Mrs. Gannon pleased, with voice of suavity, full of color and velvety in tone. Her readings of the classical numbers established her long ago as one of the foremost contraltos in the Middle West.

RENE DEVRIES.

What Opera Is.

Once more opera begins. They may say people go to see and hear it rather because it is the thing to do so than because of any artistic hunger which they feel and which they think it will supply. But that is an ungrateful way of looking at the matter. Opera is a combination of music, acting and scenery; it is vastly expensive and, if it had to depend on the plain people and made no appeal to the rich, some of the finest music ever written would never be heard and some of the most glorious histrionic talent would lack its most appropriate field. It is perfectly true that people go to the opera to see and to be seen. What harm is there in that? Have folks to enjoy art with a sour face as though they were drinking of Socrates' hemlock? Is there a law against being happy when you hear sweet music? Even if there were, the gilded clique fulfill it; for they can be as sentimentally woeful as Gilda herself. But our suffering egotists of art seem to think that, unless a man listens to opera with thoughts as high as the empyrean, he is a lost soul and ought to be put out of the theater. But it takes many kinds of people to make an opera audience. There is room for the person who has no ears for anything but the prima donna; his next door neighbor may be an Italian torturing himself into exquisite pain over the top notes of Caruso; a third may rejoice in the humor of the buffo, a fourth be all attention to the orchestra. And, after all, the audience, even taking it en bloc, does improve. We no longer tolerate the improvising of variations against the tum-tum of an orchestra like a Broddingnagian harp. Even the commonality can be sharply critical of the pallid recitative of composers with names ever so august. Taste comes by hearing, just as does a gift much higher than taste. The critical exquisites of his day damned Wagner in good round terms; but the general public took pleasure in his work and through them he won the day. Just because the commonality may not formally share the views of connoisseurs it by no means follows that the opera is going to the "demnition how wows," as Mr. Mantalini would have said. The few may accept a new message ahead of the general public; but, unless a message is simple enough and plain enough to appeal to the average man, when he has had opportunity to study and digest it, that message may be dismissed as no part of the orthodox doctrine of music. A musical language that can only be understood by the few is not really a language at all. It is a sort of refined dialect, a kind of musical Euphuism.—Rochester Post-Express.

The Terpsichorean Taint.

"How about this barefoot act you've booked for the op'ryhouse? Some of the leading citizens are a little worried about it." "We have suppressed all the objectionable features." "That's just it. We was afeerd you would."—Louisville Courier-Journal.

GRAND OPERA IN BOSTON.

BOSTON OPERA HOUSE.

"Faust," November 14.

A change of scenic setting, a new conductor, a yet unheard Mephistopheles in Gounod's "Faust," albeit Mr. Sibiriakoff's excellent work as Mephisto in Boito's opera at the opening performance of the season had given the public an insight into his capabilities for all heroic operatic roles assigned to the bass; a Marguerite in Alice Nielsen whom the public has learned to love and admire, and the opening performance of this week had one of those rarely satisfying presentments which sent the large audience off feeling that it had been amply repaid in coming. Although first produced in 1859 Gounod's "Faust" is one of those perennially fresh works which never grow old, never sound banal. As specific instances one might cite the oft heard soldier's chorus, the ballet music, the trio at the close of the opera, the duets of Faust and Marguerite, for the ensemble numbers, and Siebel's "Flower Song," the "King of Thule" ballad, the "Jewel Song" and the "Salute Demeure" for solo numbers, and still, despite these constant repetitions from all imaginable vocal and instrumental sources, a rehearing of the completed work when well given always brings its own particular feeling of satisfaction. The performance of this evening lacked but little to make it one of unusual distinction. To begin with, there was Mr. Caplet, the new conductor, who led the orchestra with such vividness of effect and ensemble, such fine shading and nuance, and withal held his forces so well in hand, that the singers, receiving their due amount of support, all helped weave a musical chain of such infinite responsiveness and pliability that Mr. Caplet, thus making an instantaneous success, was called before the curtain several times to acknowledge the applause called forth by his indubitable merit. Mr. Sibiriakoff again added his quota to the pictorial delineation of a character capable of such an infinite amount of gradation.

As a foil to all this malicious devilry the Marguerite of Alice Nielsen could not have been better placed. First and foremost Miss Nielsen possesses, in the pure and exquisitely youthful timbre of her lovely voice, a medium which expresses young girlhood to the life. Marguerite was not a girl of the complex present. Goethe created his heroine of the simple peasant class, modestly carried away with the baubles, the intrinsic value of which had no meaning for her, and singing with the gentle joyous abandon called forth by the fairylike event of a real cavalier lover so entirely unlike any one else about her. And this conception she carried right through to the sordid and still triumphant end—only varying it by the poignant scene at Valentine's death, when, after drawing shudderingly back twice from the dreaded proximity of death, which still drew her like a magnet, she tumbled together in a crushed heap with a weak wail of semi-hysterical laughter. The line of demarcation between pathos and bathos in very slight in a scene of this sort, but Miss Nielsen, with her unerring artistic insight, found just the right medium of expression and carried her delineation cleverly through to a triumphant conclusion. In this, too, she was greatly aided by Mr. Baklanoff, who gave glimpses of rare moments of pleasure in his delineation of Valentine. His singing of the impressive choral like number at the close of the first act was a splendid example of noble vocal art, and his singing, too, during the scene of the duel was equally effective. The role of Faust is not yet suited to Mr. Jadlowker's present vocal attainments. It is true he has the romantic bearing and appearance of the ideal tenor lover, and his singing, too, was fine in part, but he has not yet grown to all the musical possibilities of the role. Marie Mattfeld made a comically droll Martha—not a caricature of the poor, deluded woman—and sang her part splendidly; and Miss Swartz was a comely Siebel who acted with spirit. Following is the cast in full:

Faust	.....Herman Jadlowker
Mephistopheles	.....Leon Sibiriakoff
Valentine	.....George Baklanoff
Wagner	.....Frederick Huddly
Marguerite	.....Alice Nielsen
Siebel	.....Jeska Swartz
Martha	.....Marie Mattfeld

"L'Enfant Prodigue" and "Pagliacci," November 16.

Debussy's "L'Enfant Prodigue," an operatic cantata in one act, with Mr. Caplet conducting and the following cast, received its initial presentation in this country on Wednesday evening:

Lia	.....Miss Nielsen
Simeon	.....Mr. Blanchart
Azael	.....Mr. Lassalle

Debussy was only twenty-two years of age when he wrote this cantata and received the Prix de Rome for his effort. It is always interesting to hear the early work of the man who has already "arrived," and from that gauge if possible the consequent development of a brilliant career. Aside from the opening measures which at once suggest

the composer of "Pelleas and Melisande," and the aria given Azael there is not much of particular interest or distinction. What there was of this in the performance was supplied by the intimate and sympathetic reading of the score by Mr. Caplet, and the assumption of the role of the mother by Miss Nielsen. As for the rest the lovely scenic setting, the costumes, and the story itself, following closely the biblical tale of the "Prodigal Son," all charm by the naive and homely beauty of a story not usually portrayed on the operatic stage. Although as before stated there was little encouragement for display by the principals, still Miss Nielsen made the most of the role of the sorrowing mother, while Mr. Lassalle as Azael sang with real fervor and authority, being much more at home in this than he was as Faust in "Mefistofele" at the opening performance. Mr. Blanchart's Simeon wanted much of the vocal distinction necessary to give the part any unusual interest. In vivid contrast to this pastoral theme nothing more revolting could well be imagined than the fiery tale of elemental passions running riot as portrayed in Leoncavallo's "Pagliacci." The cast which follows was the familiar one of last season with the exception of Carlo Galeffi, who assumed the role of Tonio for the first time in Boston:

Nedda	.....Miss Dereyne
Canio	.....Mr. Constantino
Tonio	.....Mr. Galeffi
Silvio	.....Mr. Fornari
Beppe	.....Mr. Giaccone
L. Paesano	.....Mr. Strocchio
II. Paesano	.....Mr. Huddly

Mr. Galeffi undoubtedly possesses a beautiful voice, but very little of that could be noted since he forced it so unmercifully that his intonation and vocal certainty were seriously hampered. As a characterization, too, he has much to learn from other Tonios seen at Boston's opera house. Mr. Constantino made a luridly effective Canio, and Miss Dereyne gave a spirited performance of Nedda, while Mr. Moranzoni added his tempestuous reading of the score to the contrasts of the evening.

"La Boheme," November 18.

The following familiar cast, and Wallace Goodrich, conductor, gave a fine performance of Puccini's opera to a welcoming audience who received the principals with the customary enthusiasm:

Mimi	.....Miss Nielsen
Musetta	.....Miss Dereyne
Rodolfo	.....Mr. Constantino
Marcello	.....Mr. Fornari
Colline	.....Mr. Moranzoni
Schamard	.....Mr. Pulcini
Alcindoro	.....Mr. Mogan
Benoit	.....Mr. Tavecchia
Un Doganiere	.....Mr. Huddly
Parigiot	.....Mr. Strocchio

Of Miss Nielsen's portrayal of Mimi nothing new may be said that has not already been said. She is, indeed, a versatile artist, able to imbue her role with her own personality to such an extent that for the time being she is the living, breathing impersonation of the girl of the story. Mr. Constantino shared the honors fairly throughout the evening, but won particular favor by his splendid rendering of the "Che gelido manina" aria, which earned him an enthusiastic burst of applause. Miss Dereyne made a dainty Musetta, and there were many curtain calls for principals and conductor.

"Barber of Seville," November 19 (Matinee).

Rossini's "Barber of Seville," with the accompanying cast and Mr. Conti conductor, was given a splendid performance Saturday afternoon before a large and enthusiastic audience composed in the main of family parties, among whom the little folk seemed the most absorbed listeners:

Rosina	.....Madame Lipkowska
Bertha	.....Miss Roberts
Count Almaviva	.....Mr. Constantino
Figaro	.....Mr. Fornari
Dr. Bartolo	.....Mr. Tavecchia
Basilio	.....Mr. Sibiriakoff
Fiorello	.....Mr. Pulcini
L'Ufficiale	.....Mr. Giaccone

And it was just the sort of opera, with its frank buffoonery and its brilliantly scintillating roudades, which never sounded as brilliant or as scintillating as in the treatment accorded them by Mr. Constantino and Madame Lipkowska on this occasion. Aside from the fine work of the principals, in which Mr. Fornari as the Barber had his honorable share, and Mr. Tavecchia, that sterling singing actor of character parts, as Dr. Bartolo was equally to the fore, Mr. Sibiriakoff essayed the role of Basilio for the first time in this city. Nothing more graceful or dainty could well be imagined than Madame Lipkowska; and as for Constantino, every student of singing should have been present to hear him "do" the scales during the "lesson"

scene. It was a memorable performance altogether, and well deserved the enthusiastic plaudits of the audience.

"Aida," November 19 (Evening).

A magnificent and noteworthy performance of "Aida" closed the week of opera, and demonstrated again the generosity of the management in giving such a performance at half rates. Madame Czaplinska, the new contralto, made her Boston debut on this occasion. Mr. Areson, another newcomer, will probably give a better account of himself later when the nervousness due to his new environment will have worn off. Mr. Baklanoff has set a very high standard for his impersonation of Amoruso, and it is needless to state that he lived up to it. Mr. White sang and acted well as the King, while Mr. Mardones acquitted himself finely in the role of the High Priest. Added to this, Mr. Moranzoni gave such vivid distinction to his reading of the score that chorus, principals and all were as though electrified, and gave of their best. Following is the cast in full:

Aida	.....Madame Melis
Amneris	.....Madame Czaplinska
Una Sacerdotessa	.....Madame Savage
Radames	.....Mr. Areson
Il Re	.....Mr. White
Amoruso	.....Mr. Baklanoff
Ramfis	.....Mr. Mardones
Un Messaggiero	.....Mr. Giaccone

GERTRUDE F. COWEN.

MUSICAL MEMPHIS.

MEMPHIS, TENN., November 11, 1910.

Memphis is in a musical whirl. It is no longer a question of hearing a good artist each week, but it is a case of which to decide upon, for the list represents the best. The Beethoven Club's opening attraction was Bernice de Pasquali, the great coloratura soprano, who won her audience with her wonderful voice and her charming personality. Her voice is rich and pleasing in quality and handled with great technical skill. In appearance the gifted singer is a woman of commanding presence with pretty gray-blue eyes and brown hair. Her audience fell in love with her and following the recital an informal reception was held behind the scenes, where hundreds of admirers sought to congratulate her. So pleased is Madame Pasquali with Memphis that she will spend several days in the city before filling her engagement at Montgomery, Ala., on November 12. W. W. Boutelle, a gifted local artist, was the highly appreciated accompanist for the evening and received warm praise from Madame de Pasquali and the audience.

While the memory of the clear, pure notes of Madame de Pasquali linger with Memphians, there will come the great social-musical event of the season—the opening concert of the Memphis Symphony Orchestra at the Lyceum Theater on November 17. The association claims for the orchestra a place second to few in America and the orchestra is proving worthy of the assertion. Probably no organization in the South has done more to improve and uplift the cause of music in one city than the Memphis Symphony Orchestra Association of fifty artist musicians. In the hotels, cafés and theaters of Memphis, competent musicians have supplanted the drifting, inartistic element which heretofore, for a small price, furnished poor music in public places. The public taste demands good music. Greater interest is being taken in high class music and the Orchestra Association, for the love of the art and the interest of the city, insists on engaging only high class musicians. For the opening concert the stage setting is an Italian percola and marble columns. Boxes and vases have been made expressly for the concert by a New York firm. The association will sell none but season tickets and of these the required number has been reached to assure success. But few of the twenty-four boxes for the season remain unsold. Regular rehearsals and close study by the Orchestra, directed by Prof. J. Bloom, assure satisfactory presentations of a well selected program, as follows: Overture "Ruy Blas" and "Symphony Italienne" (Mendelssohn); aria from "Aida" (Verdi), by Gracia Ricardo; "Norwegische" (Svendsen); cello solo, by Boris Hambro; "Kammenoi Ostrow" (Rubinstein); "Coppelia Ballet" (Delibes). A pleasing feature of the concert will be the appearance of Boris Hambro and Gracia Ricardo.

Madame Gadski, appearing under the management of Mrs. John Cathey, will be the attraction on November 27 in the Jefferson Theater. Previous to Gadski's recital Memphis will have three days of English grand opera at the Lyceum, with "Carmen," "Bohemian Girl" and "Faust."

The Beethoven Club promises another artist later in the season. William H. Sherwood will appear at the Amateur Music Club concert. Three symphony concerts are to follow the opening one and before the first of April, Bonci, Macmillan, Bispham, Lehmann and the New York Symphony Orchestra will appear. The season may close with a spring music festival under the auspices of the Beethoven Club.

NOLA NANCE OLIVER.



PHILADELPHIA, Pa., November 19, 1910.

The Philadelphia Orchestra.

The sixth pair of concerts by the Philadelphia Orchestra, under the direction of Carl Pohlig, included as the symphony Mozart's wonderful work in C major, No. 51. The first movement, allegro vivace, full of swinging melodies and sweet cadences, drifts into the second (andante cantabile), full of serene, quiet phrases and with added depth of thought, as it were, preparing us for the stately minuet, full of charm, picturing to our fancy stately dames and gallants, as they bowed gracefully to each other in this old time measure. In the finale, with its sudden change to the beautiful second melody in the violins, and in its modulations of theme developing into rich harmony of tone, Mr. Pohlig brought the orchestra to a vivid climax thoroughly appreciated by the large audience. The first number on the program, Bach's suite, No. 2, with flute obligato, exquisitely played by Daniel Maquarre, whose work possesses a rare smoothness and beautiful quality of tone, was well received. Ernest Hutcheson and Harold Randolph, the assisting artists for this week, gave another instance of the rare discrimination used in the selection of soloists to add to the carefully thought out programs arranged for the symphony concerts. The rendition of Mozart's concerto for two pianos and orchestra, in E flat, was a revelation of artistic work and gave scope for the display of truly wonderful technic. Harold Randolph lent to his work more of the vivacious style, while Ernest Hutcheson has a broader and more forceful manner. The final number on the program was the spirited overture, "Euryanthe," full of vigorous phrases seemingly inspired by medieval legends, brought to a close a concert which came as a decided contrast to the highly colored modern compositions.

Earle E. Beatty, of the faculty of the Combs Broad Street Conservatory, assisted by Marie Stone Latgston, contralto, will give an organ recital in Houston Hall, next Wednesday evening.

The program arranged for the seventh pair of Philadelphia Orchestra concerts includes:

Overture, Coriolanus, op. 62.....Beethoven
Symphony, Manfred, op. 58.....Tchaikowsky
(After Byron's dramatic poem.)
Overture, Le Carnaval Romain, op. 9.....Berlioz

The third popular concert of the Philadelphia Orchestra, under the direction of Carl Pohlig, will be given in the Academy of Music on Wednesday evening, November 23, with Herman Sandby, first cellist of the orchestra, as soloist. Mr. Sandby is as familiar to London and Continental audiences as he is to the Philadelphia Orchestra, and his

work is highly favored by both Queen Alexandra and her sister, the Dowager Empress of Russia. The program is as follows:

Overture, Der Freischütz.....Weber
Second movement (Allegretto), from Symphony No. 7 in A major, op. 92.....Beethoven
Overture, William Tell.....Rossini
Symphonic poem, Danse Macabre.....Saint-Saëns
March, Tannhäuser.....Wagner
Concerto in A minor, op. 33, for violoncello and orchestra, Volkmann
Herman Sandby.

Hungarian Rhapsody, No. 1.....Liszt

It has been a week of signal importance in Philadelphia, in that it has afforded an opportunity of judging some contemporary pianists. Randolph and Hutcheson with the orchestra, the Philadelphia debut of Robert Braun, of the Sternberg Conservatory, assisted by Constantin von Sternberg, the well known Philadelphia pianist, and Adolphe Borchard, the French pianist.

Monday evening a rare musical treat was afforded those fortunate enough to attend the concert given by the Flonzaley Quartet. In rare breadth of tone and effective ensemble, sympathetic interpretation and vivid coloring, the work of the Flonzaleys is of the very highest order.

Maud Grove, the well known Philadelphia contralto, who was the soloist at the Philadelphia Orchestra's popular concert last week, was heard in song recital in Griffith Hall, on Tuesday evening. She was assisted by Thaddeus Rich, violinist, with Ellis Clark Hammann at the piano. The brilliant aria from "Mignon" was beautifully rendered and gave fine opportunity for showing the range of Mrs. Grove's voice. Mr. Rich played the Wieniawski "Faust Fantasia" with deep expression and masterly technic, followed by Tchaikowsky's "Serenade Melancolique" and Bazzini's "Witches' Dance." The audience was one of the largest that ever attended a Griffith Hall concert.

The Matinee Musical Club had a very large attendance at its first meeting, which was held at the Orpheus Club rooms on Tuesday afternoon. Mrs. Charles B. Kelsey, president of the National Federation of Women's Clubs, was present and gave an interesting talk. The musical program, under the direction of Ella F. Dance, was as follows: "Thoughts of the Past, Cheer Up," Elizabeth G. Flaig, sung by Miss M. M. Marshall.

A piano solo by Clara Dunn and a madrigal by the chorus under the direction of Mrs. P. Linch rendered additional interest to the meeting.

The concert and reception given by the Manuscript Music Society at the Roosevelt on Wednesday evening, attended by over four hundred musicians with their guests, was one of the most delightful affairs of the season. The attractive program included numbers by Agnes Clune Quinlan, Stanley Addicks and Clarence K. Bawden, pianists, and Philip Schmitz, cellist, with choral work by the Mendelssohn Club under the direction of Dr. W. W. Gilchrist.

Anna M. Littel gave an interesting pupils' recital at her studio on North Broad street, on Friday evening.

Among the musical treats of the past week was a pupils' concert given under the direction of the Leefson-Hille Conservatory of Music. An interesting feature of the well rendered program was the fact that each number had been

memorized perfectly, as is the custom of this excellent school.

Adolphe Borchard, the French pianist, in a recital in Witherspoon Hall this afternoon, proved his worth as a true artist, giving to his audience a program arranged with discrimination and played with temperamental insight, beautiful phrasing and an interpretation decidedly individual. Mr. Borchard had his audience with him from the first note of the Beethoven sonata to the "Soirées Musicales" by Rossini-Liszt, the final number. The mood of the Beethoven sonata, quiet and beautiful, was given with magnetic force and rare precision of phrasing, bringing the listener into the spirit of the program, as it were. The Saint-Saëns suite and theme et variations by C. Chevillard, revealed a dainty quality of tone and great brilliancy and lightness of touch. The Mozart number was a revelation of tonal quality, and the Chopin numbers were given with singular individuality of poetic conception, with more of a hidden force, as it were, back of the rhythmic swing, and in the polonaise reaching a rich climax of depth and beauty.

Robert Braun, the Philadelphia pianist, gave his first recital since his return from Europe, on Friday evening in Witherspoon Hall. Liszt's "Legende," as one of the numbers on the program, and one of the most difficult of compositions, showed a finished skill and ease in technic and delivery. In the Saint-Saëns variation on a theme by Beethoven, for two pianos, Mr. Braun was assisted by Constantin von Sternberg, and both pianists were recalled a number of times.

A reception and musicale to the Ladies of the Dormitories was given by the Beta Chapter, Sinfonia, last Thursday evening. Samuel Glass, tenor; Virginia Snyder, pianist, and a Trio of piano, violin and cello, Earle E. Beatty, Wilson H. Pyle and Harold G. Pyle, united in the program before a large and appreciative audience.

Florence Hinkle, the Philadelphia soprano, will sing a group of songs by Grieg, Reger, Wolf and Brahms, with the Hahn Quartet in Witherspoon Hall on Wednesday afternoon at four o'clock.

Howell S. Zulick, tenor; Dorothy Johnstone-Baessler, harpist, and Alice A. Herr, pianist, will give a musicale in the Philomusian Club house on Tuesday afternoon next at three o'clock.

Paul Meyer, violinist, and D. Hendrik Tzerman, pianist, announce their annual recital in Witherspoon Hall on Wednesday evening next.

Philadelphia musical events for next week:

Monday, 8 p. m.—Lina Sarti and Aristide Morano, ballroom, Bellevue-Stratford.

Tuesday, 3 p. m.—Benjamin Klevan, violinist, Decorative Art League.

Tuesday, 8 p. m.—Nellie B. Hart, soprano, New Century Drawing Room.

Tuesday, 3 p. m.—Howell S. Zulick, tenor; Dorothy Johnstone-Baessler, harpist, and Alice A. Hart, pianist, Philomusian Club.

Wednesday, 4 p. m.—Florence Hinkle at Witherspoon Hall.

Wednesday, 8:15 p. m.—The Philadelphia Orchestra Popular Concert, Academy of Music.

Friday, 3 p. m.—The Philadelphia Orchestra, Academy of Music.

Saturday, 8:15 p. m.—The Philadelphia Orchestra, Academy of Music.

MENA QUEALE.

SEASON 1910-1911

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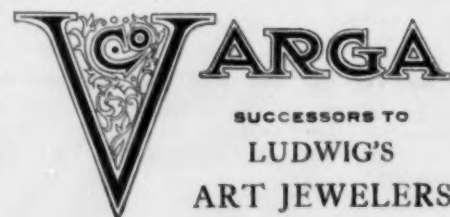
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MACMILLEN TELEGRAM.

CHICAGO, Ill., November 19, 1910.

To The Musical Courier:

Francis Macmillen, the American violin virtuoso, introduced himself this season yesterday at the Theodore Thomas Orchestra public rehearsal, playing the Goldmark A minor concerto. The artistic success was immediate and electric, in fact it was a phenomenal performance. The audience was immensely impressed by the wonderful exhibition of Macmillen's virtuosity and after fourteen recalls he played as an encore the prelude to Bach's E minor sonata. The Chicago press is practically unanimous in its endorsement of his artistry.

Grace Kerns' Bookings, Past and Future.

Grace Kerns, the soprano soloist at St. Bartholomew's Church, New York, sang at the concert of the New York Beethoven Männerchor, October 30, and at another concert in Bloomfield, N. J., October 31. Future bookings for this favorite soprano are: Worcester (Mass.) Oratorio Society, in the "Stabat Mater"; concerts in Newark and Paterson, N. J., performance of "The Seven Last Words of Christ," in Schenectady, and another concert in Westfield, N. J. Miss Kerns is under the management of Walter R. Anderson. The following press notices refer to her success with the Beethoven Männerchor:

The society had an important acquisition in Grace Kerns as soloist. . . . A singer of great temperament and elegant style who interpreted her songs in a highly artistic manner. In the aria "Dich Theure Halle," she showed rare dramatic talent and obtained with this number artistic results which brought about unanimous and spontaneous applause from the audience.—(Translation) New York Morgen Journal, October 31, 1910.

Grace Kerns' excellent singing aroused great enthusiasm—New York Staats Zeitung.

The Beethoven Männerchor was assisted by Grace Kerns, a singer with phenomenal voice, power and great cultivation. The quality of her lovely voice showed to great advantage in the aria "Dich Theure Halle."—New York Herald.

Sara Anderson with New York Symphony.

Sara Anderson, the well known soprano, was the assisting soloist last Sunday afternoon with the New York Symphony Orchestra in the New Theater, and this artist demonstrated her gifts in a manner at once satisfying and convincing.

It was Sara Anderson's first appearance before a New York audience after an absence of seven years, and a cordial welcome was extended to her. She was heard in the ballad from "The Flying Dutchman," which she delivered with dramatic effect, her thoroughly musical nature and artistry being fully in evidence. She was also heard in the finale from Tchaikowsky's "Jeanne d'Arc."

Sara Anderson possesses a voice of lovely quality, full and even throughout, and it is to be hoped that she will be heard frequently on the concert stage of the metropolis. Her work last Sunday afternoon was a delight.

Mischa Elman Coming Next Month.

Mischa Elman is achieving extraordinary success at his recitals in Europe. The young Russian violinist will come back to this country about Christmas time to begin another tour. He is to have appearances with the Boston Symphony and other leading orchestras. In Greater New York he is to give recitals in Carnegie Hall, and the Academy of Music in Brooklyn. The critics abroad, like those in this country, are unanimous in expressing their favorable opinions about this genius, whose playing of all styles of compositions reveals the understanding of a master musical mind. Elman has been proclaimed as the successor of Wieniawski. Soon announcements will be made of the concertos Elman will play with the orchestras.

John Barnes Wells in "Elijah."

John Barnes Wells won honors for himself in the recent performance of "Elijah" in Syracuse. Not so long ago he was graduated from the College of Fine Arts of that city. Two notices read:

Mr. Wells had especially brilliant moments in the second part.—Syracuse Journal.

John Barnes Wells was given a cordial reception; he was in fine voice, and his solos were done in an effective manner that greatly pleased the audience.—Post-Standard.

St. Mark's Hospital Benefit.

The annual benefit for this hospital takes place in Carnegie Hall next Saturday evening, November 26, when the following artists will appear: Adolphe Borchard, the French pianist; Boris Hambourg, the cellist, and the con-

tralto, Elizabeth Sherman Clark. The artists will have the support of full orchestral accompaniment. Elizabeth Sherman Clark will sing the grand aria "O Don Fatale" from Verdi's "Don Carlos." Boris Hambourg will play a movement from a concerto for the violoncello. Adolphe Borchard will play the Liszt concerto in E minor, which he played with the Colonne Orchestra just prior to sailing for America.

Press Compliments Werrenrath.

Relative to Reinald Werrenrath's recent recital in Mendelssohn Hall, the New York daily papers commented as follows:

There was a large audience present that listened to his singing with obvious pleasure, for Mr. Werrenrath has a voice of unusual beauty, and is clearly one possessed of artistic instincts that lead him to the diligent cultivation of the talent with which he is endowed. He has studied and worked to excellent purpose. His art has materially improved since he was last heard here; the voice, the style, the interpretation are such as belong to an artist.—Times.

Reinald Werrenrath was heard in a song recital in Mendelssohn Hall last evening. Mr. Werrenrath is a young singer with a light baritone voice that runs high, unmistakable sincerity of artistic purpose and painstaking discretion. His program was decidedly of the kind called comprehensive, but whether he essayed the exacting path of archaic Italian music or lingered in the green meadows of German song, penetrated the northern fastnesses of Grieg or consorted with American composers in lowlier climes, he sang with evidence



REINALD WERRENATH.

of careful, intelligent planning, and with unflinching restraint.—The Globe.

Mr. Werrenrath showed excellent taste and sound discrimination when he decided upon his songs for last night. They were fresh, interesting and entertaining. As he is possessed of a good, resonant baritone voice and uses it with intelligence, the result was a delight for his listeners.

He sang several Grieg songs in the original Scandinavian, a novelty on our concert stage. More than that, it was a treat.—Evening Telegram.

Reinald Werrenrath, one of the most tasteful and well trained of many concert singers who are again appealing to New Yorkers, gave a recital last night at Mendelssohn Hall.

It attracted a large audience, which took pleasure in the singer's admirable rendering of an interesting program.—American.

In his program as well as in his singing he gave sincere delight to the lovers of the high class of music to which he seems desirous to devote himself. He is following in the footsteps of good exemplars, not slavishly, but with an independent and refined judgment, gathering sheaves in a large and lovely field, choosing songs which do not put a strain on his present capabilities, but avoiding everything which savors of catchpenny effects.—Tribune.

His differentiation of the three characters in the "Erkoning" was clear and his utterance of the final line was potently dramatic. He sang the "Sonntag" of Brahms with simplicity and directness of style, which were again heard, together with some revelations of dainty fancy in Grieg's "Lied der Welt." Four other Grieg songs were sung in the original Norwegian. Hugo Wolf's "Liebeslied," as well as the Grieg song previously mentioned, had to be repeated. On the whole, the recital was marked by true artistic taste and real vocal skill, and it is altogether likely that this young singer will win his way to wide public approval.—Sun.

To a voice of agreeable quality, well disciplined, he adds skill in phrasing and adapting himself to various styles, from Monteverdi, of the seventeenth century, to Kurt Schindler, the latest star on the horizon, and a bright one, who was represented by his "Adoration," Beethoven's "Erkoning," which is seldom heard, for the good reason that the composer left mere sketches for it, which have been amplified by another in the Schubert spirit, was also sung, and in this

number the gifted young baritone revealed the possession also of a dramatic temperament.—Evening Post.

We do not remember to have heard any young man in the latter 20s or near 30s approach the old-time music of Monteverdi, Caldara and Lotti with more reverence, delicacy and charm, and at the same time with so much humor and agility. The "Bocca Bella" (that mouthing mumpers have strangled—and their critics, too—became the veriest tidbit of delightful, mocking lip service.—Evening Sun.

ALEXANDER HEINEMANN WITH RUSSIAN SYMPHONY.

Alexander Heinemann, the great German singing artist, scored a sensational triumph at the concert of the misnamed Russian Symphony Orchestra in Carnegie Hall last Thursday evening, November 17, and through his magnificent vocal contribution made everything else on the program seem pale and insignificant by comparison.

This country never has listened to a more completely equipped concert artist than Heinemann, and criticism is absolutely silenced by this remarkable man, who possesses the finesse of a Lieder interpreter, the tonal weight of a dramatic basso at the opera, the brilliancy of an Italian tenor and the musical penetration and analytical power of a profound musical authority.

In Borodin's "Prince Igor" aria Heinemann loosed the full flood of his art and temperament and created an overpowering effect through the intensity of his dramatic exposition and the amazingly varied nuances of delivery and tonal shading with which he invested his performance. No singer knows better than he how to attain a propulsive climax and the thunders of applause which followed the close of his number told more eloquently than pages of printed description could of his deep hold on an audience cast under the spell of Heinemann's unique personality.

In Rubinstein's "Sehnsucht," "An der Rose Busen," "Es blinkt der Thau" and "Der Asra" Heinemann revealed the entire gamut of his artistic resources, and gave to each one of the four its individual atmosphere, sentiment and innate dramatic life. More beautiful or more effective Lieder interpretation than that displayed by the singer in those lovely flowerings of Rubinstein's ripest romanticism, "Es blinkt der Thau," and "Der Asra" cannot well be imagined. His recalls after the songs were in the nature of an applause hurricane.

The orchestra essayed the Rachmaninoff symphony which the Boston Symphony Orchestra vouchsafed us a fortnight ago in New York, and the "Russians" rode over the work in such rough shod style and with such weirdness of conception and technique that the mantle of silence had best be drawn over even the memory of that awful performance. Of course it was not the fault of the players, for they were rehearsed by their conductor, and doubtless he is willing to shoulder responsibility for the doings put forth by his organization in the Rachmaninoff "reading."

Two pieces by Liadow, "The Enchanted Lake" and "Kikimora," and Tchaikowsky's "1812" completed the dispiriting orchestral part of the evening's entertainment.

Henry Such to Make His Debut December 9.

Henry Such, an English violinist, who was trained by Joachim and Wilhelmj, will make his American debut in Mendelssohn Hall Friday evening, December 9. Mr. Such has played in the principal music centers of Europe with Hans Richter and other eminent orchestral conductors. The program for the New York debut follows:

Suite in E major, for violin and piano.....Eduard Schutt
Prelude and fugue in G minor (for violin alone).....Bach
Concerto (allegro pathetico) in F sharp minor.....Ernst
Siegfried Paraphrase.....Wagner-Wilhelmj
Tango.....Fernandez Arbos
Zephr.....Jeno Hubay
Introduction, Theme and Variations.....Paganini-Wilhelmj

The varied and interesting program indicates that Mr. Such is an eclectic player and violinists are certain to enjoy an artist of his ripened powers, who has not, however, been extravagantly heralded.

Mrs. Logan Feland's Continued Success.

Mrs. Logan Feland was soloist at a concert in Meriden, Conn., pleasing all who heard her. The following is from a local paper:

Mrs. Feland is one of the most delightful sopranos ever heard in Meriden. A beautifully trained, pure lyric voice of great range, easily taking E in alt; a personality and temperament of unaffected charm, and a remarkable share of good looks make an extraordinary combination in this lady's favor.—Meriden Journal.

Heinemann's Second Recital.

Alexander Heinemann, the celebrated German lieder singer, will give his second New York recital in Mendelssohn Hall, Saturday evening, November 26.



LEIPSIK, November 2, 1910.

The fifth Gewandhaus concert, under Nikisch, is devoted to Mendelssohn, who died in Leipzig November 4, 1847, and to Felix Draeseke, of Dresden, who celebrated his seventy-fifth birth anniversary October 7. There are the Mendelssohn "Hebrides" overture, the violin concerto and Draeseke's symphonia tragica. Though this symphony is the composer's fortieth opus, representing at once the third of his symphonies and the greatest of his compositions, it is impossible to speak of an unvarying style in respect of its musical content. One will have to remark that the music is all interesting or beautiful, or both, through the fifty-five minutes required for its playing. The first movement has much mood and phrasing kinship with Wagner's "Meistersinger" Vorspiel, yet the same movement has an episode for horns that is just as closely related to Brahms, however pronouncedly unrelated Brahms and Wagner may be. The second movement, marked *adagio ma non troppo*, carries the principal tragedy of the work. The movement is built on a spasmodic phrase which is also seen to be Wagnerian when taken at much quicker tempo in a climax. After a fine scherzo, containing a beautiful song-like episode, the fourth movement provides a feast of entertaining music in the motion of a tarantella, sometimes in content suggesting serenade. The movement plays joyously for a long time before calming down to close with the phrase with which the symphony begins. The work would seem to be the strongest symphony that has arisen under direct Wagnerian influence. If anybody is now entitled to play it in celebration of the composer's three-fourths century, then that is Arthur Nikisch, who has loved and played the work through these many years in which other conductors neglected it. Next week Nikisch is in Russia and Fritz Steinbach again conducts as guest, with a program of Bach, Brahms-Haydn, Mozart and the Beethoven fifth symphony.

The second Philharmonic concert under Hans Winderstein brought only compositions by Richard Strauss. They were the symphonic poem "Heldenleben"; songs with orchestra, "Die heiligen drei Könige aus Morgenland" and "Gesang der Apollonpriesterin," sung by Ellen Beck, of Copenhagen; orchestral rondo "Till Eulenspiegel"; songs with piano, "Befreit," "Liebeshymnus," "Ruhe meine Seele," "Heimliche Aufforderung"; the symphonic poem "Tod und Verklärung." The orchestra had the compositions well learned and very fine performances were the result. Fräulein Beck also sang here last year and had luck with critics and the public each time. Hers is a powerful voice and she sings in fine dramatic style if not in the most perfect vocalism. This program could not be heard complete, but the orchestra men, who should finally acquire sober ideas of the respective value of the works, seemed to show most favor for "Till Eulenspiegel." That work probably contains the best type of musical invention. There is enough mood quality in any of the Strauss works but in the last quarter of an hour's playing in the "Heldenleben," also in these songs with orchestra, there are passages of musical desert, where there is nothing in sight but warm, drifting sand. It would seem that a composition cannot live on mood alone. The "Tod und Verklärung" holds up pretty well, but another decade may cause that to fade more and more, just as passages of the "Symphonia Domestica" are already superannuated, some six or seven years after they were written. They fade just as some of the earlier works of Verdi, but that should not preclude this shrewd man Strauss from sometimes bringing us an "Othello," and it is a strong man who can compose a Verdi "Othello."

The Leipzig Singakademie, usually under Gustav Wohlgenuth, has given an entire program of compositions by Georg Schumann, under the composer's own direction. The concert was given in the Thomas Kirche. There were the B-A-C-H organ passacaglia and finale, played by Karl Straube; "Sehnsucht" for mixed chorus and orchestra; contralto songs with organ; "Die Orgel" and "Auferstehung," sung by Agnes Leydecker; symphonic variations "Wer nur den lieben Gott lässt walten"; the à capella

mixed choruses, "Maria Wiegenlied" and "Huldigung beim Jesuskinde"; contralto songs, "An den Ufern des Jordan," "Kindesgebet," "Das Grab" and the "Totenklage" for mixed chorus and orchestra. Georg Schumann's position is that of an extremely skilled composer, who can always orchestrate an idea interestingly, without regard to the innate value of that idea. The weaker side of his muse is the inspiration itself. Seldom is there great vitality or intensity in his idea, and this is especially noticeable in every song, where the canvas is so small. Nevertheless the works have enough inspirational value to give much pleasure, and this is especially true of the choral "Sehnsucht," the symphonic variations and the choral "Totenklage." The organ passacaglia was similarly interesting through good scholarship and Straube's superb playing. The orchestra was that of the Winderstein forces. They played immensely well under composer Schumann.

Frederic Lamond's annual piano recital brought the Brahms-Handel variations, the Beethoven "Waldstein" sonata, the Chopin B flat minor sonata and the berceuse, besides pieces by Schubert-Liszt and the Liszt "Don Juan" fantasia. The artist was well disposed and played enjoyably throughout the evening.

Violinist Walter Hansmann and pianist Anatol von Roessel, both of Leipzig, gave an evening of sonatas, to include the Beethoven C minor, the Brahms G major and the Cesar Franck A major. The artists have played together for some seasons and have acquired a real ensemble. Though Hansmann has been in Leipzig for a dozen years, and was for a year in the violin faculty of Leipzig Conservatory, this was his first public recital here. He is found to be possessor of fine school and considerable musical gift. He and Mr. von Roessel will give another recital this season.

The student program at Leipzig Conservatory on November 1 brought a movement of H. Bärmann's military concerto for clarinet, played by Kittelmann, accompanied by Enke; the Rubinstein D major piano and cello sonata, played by Miss Strauss and Mr. Bottermund; the Beethoven B flat piano trio, played by Agnes Kanter and Messrs. Schwarz and Search; also the fantasia and passacaglia from Reger's F sharp minor organ sonata, op. 33, played by H. Meyer. The program could not be heard for this report.

The Brussels String Quartet played its first concert, to include the Ravel F major, the Grieg unfinished F major and the Schubert G major, op. 16. The baritone, Eduard Erhard, of Hamburg, gave four songs by Schubert and four by Hugo Wolf. For this public the interest centered upon the Ravel quartet. The whole composition is of unusually fine fiber. It sometimes employs the whole tone scale. The first movement seems like a fine effort to be absolute music. The second, third and fourth parts show decidedly impressionistic tendencies. In every movement there seems to be relation to the Russian or northern music, as well as Tchaikowsky as Grieg, or vice versa. This is principally evidenced by the motion attained in the melody building. The whole impression is that of the extraordinarily fine and well invented rather than of heroic music. This may lie partly on the refined and technically complete reading by the Brussels Quartet. Another organization might easily effect a widely differing result. Mr. Erhard is a singer of great impulse in good interpretative ideals. In his first song group his voice sounded slightly rough, nevertheless he interested his audience each time.

EUGENE E. SIMPSON.

J. Fred Wolle Organ Recital.

J. Fred Wolle, conductor and organist, gave his first organ recital on November 11 in connection with the fifty-second anniversary of the Emendian Literary Society of the University of the Pacific at San Jose, California. It was the opening of the new three manual Kimball organ. Mr. Wolle played fantasia and fugue in G minor, fugue in G minor, chorale arrangement, pastorale in C, allegretto in G, prelude in G (Bach); andante cantabile, scherzo (Widor); "Siegfried's Death March" (Wagner; "Litany" (Schubert); theme and finale (Thiele).

TL: San Jose Daily Mercury said:

San Jose has never before in its history heard such masterful organ playing as Dr. Wolle gave us last night. The amazed and enraptured audience applauded the artist most enthusiastically, and the University of the Pacific is to be congratulated in its possession of such a fine instrument and it is to be hoped that such recitals as the one by Dr. Wolle will be more frequent. After his masterly performance of the Bach numbers, Dr. Wolle proved himself a first class artist of modern composers as well.

Louise Barnolt in Concert.

Louise Barnolt, the latest prima donna, pupil of Oscar Saenger, made her first concert appearance in Montreal on Saturday afternoon, November 19, at the series given by the opera management. The large audience gave her a most friendly welcome when she appeared on the stage, at the close of her number she was recalled five times, and finally was obliged to respond with an encore.

OBITUARY

Louis Saar.

Information has just been received of the death at Lindau, Bavaria, his home, on the lake of Constance, of Louis Saar, who died there on November 14 at an advanced age. The late Mr. Saar was well known in New York for a number of years, where he was identified, during eight successive seasons, under Abbey & Grau, as one of the conductors at the Metropolitan Opera House. For the past thirty years he has been thoroughly affiliated with opera and operatic singers—that is, for the last thirty years prior to his retirement from active duties, which took place in 1902. He was from 1876 to 1902 connected with Covent Garden, London; also at Pollinis' Opera in Hamburg, one of the best at that time, from 1875 to 1877, and he was fifteen years conductor of the Municipal Opera House at Strassburg. It was known to few people what was known to him, and that is the inner secret of the whole operatic repertory. It was also not known that the late Mr. Saar was a nephew of Ignace Moscheles, and that he was a pupil of Alexander Drey-schock, and himself a brilliant pianist in the earlier years of his life. He was seventy-seven years old at the time of his death, highly respected, honored and beloved by many people who knew of his sterling quality, his modesty, his generous nature, his studious habits, his conscientious work and his geniality and courtesy. Louis Victor Saar, the son of the deceased, who has become eminent in this country as teacher and composer, is a member of the faculty of the Cincinnati College of Music.

August Wilhelmj.

A cable from Germany on Monday reported the death of August Wilhelmj, the father of the late August Wilhelmj, the violinist. The father lived to the ripe age of ninety-eight years. He died at Hattenheim in Hesse-Nassau.

Adah Hussey Returns from Tour.

Adah Hussey, contralto of the Oratorio Quartet, has returned from a six weeks' tour, during which some thousands of miles were covered, the territory embracing States from Massachusetts to Wisconsin. Everywhere her beauty of voice was praised. Following are a few notices:

Miss Hussey, the contralto, has splendid ability, execution and a rich voice.—Adrian, Mich., Telegram, October 28, 1910.

Miss Hussey's rich contralto voice was thoroughly enjoyed by all. Her "Afton Water" was beautifully sung, displaying her fine voice and captivating manner.—Mt. Pleasant Courier.

Miss Hussey's singing was delightful. She sings with ease and self-possession, with a rich, sympathetic expression. Her voice appeared to the best effect in the duet "Home to Our Mountains," from "Il Trovatore," while her solo numbers, though simple, were rendered with beautiful expression and fine interpretation.—Milwaukee Sentinel.

Miss Hussey, who is also personally charming, revealed a rich and sympathetic voice, in the quartets and in the beautiful duet, "Home to Our Mountains," which she sang with Mr. Miller, as well as her solos, "Afton Water" (Old Scotch) and "Happy Song" (Del Riego), into which she put a wealth of sentiment.—Birmingham Press, October 22, 1910.

Welcomed in Birmingham.

The Birmingham News, November 9, 1910, says:

Rita Fornia, the popular soprano of the Metropolitan Opera House, and Arturo Tibaldi, the young English violinist, gave a joint recital at the Jefferson Theater last night under the management of Mrs. John A. Cathey, of Memphis, and while the house was not filled the audience was much larger than some which greeted distinguished artists two or three years ago. It was an appreciative audience. Few celebrities indeed have been more cordially received.

Mr. Tibaldi is an artist of great promise. He played with grace and feeling and for the most part with musicianly style. In ten years from he will doubtless acquire more verve and sureness. Mr. Tibaldi has a modest and most pleasing presence and his popularity is not to be wondered at.

Miss Fornia achieved quite a triumph in her larger numbers, and was heartily applauded on all of her pieces.

The recital closed with Gounod's "Ave Maria," sung by Miss Fornia with a violin obligato by Mr. Tibaldi. It was one of the most enjoyable numbers of the evening.

Mary Jordan's Press Notices.

Mary Jordan, the contralto, sang November 15 in a performance of "Elijah" at Syracuse, N. Y. Two published criticisms of her singing on this night follow:

The surprise of the evening was Mary Jordan, whose contralto stirred the audience to enthusiasm.—Syracuse Journal.

Mary Jordan won favor on this occasion, her initial appearance in Syracuse; she had many exacting solos, and all of them were rendered excellently.—Post-Standard.



VIENNA, November 2, 1910.

Naturally the thing that most interests the Vienna public at the present moment is the change in direction at the Royal Opera. Director Gregor, who will come here April 1 next, is already in trouble. He was reported by the press to have said that one of his tasks would be to find a "first" conductor to take Weingartner's place. The two conductors now here, Franz Schalk and Bruno Walter, immediately felt themselves insulted by this word "first" and wrote a joint letter to the papers expressing their indignation. Gregor says that he was misquoted—that he has no intention of having a first, second or third director, but that all will be equal; but still it looks now as if Schalk and Walter would have to leave owing to their overhasty action. Report says, too, that, although Mahler would probably not accept a post as permanent director, it is very likely that he will be seen here under Gregor as a guest. The press in general seems to think that Gregor will make good in the position. He is very well known, like Belasco, for his cleverness in stage management, and one musical paper expressed the hope that he would not develop this side of opera at the expense of the musical work.

Mischa Elman played here this week. His powerful tone and clear technique, especially the wonderful harmonics, proclaimed his mastery over the violin, and won for him his usual success. Among the numbers on his program were the Goldmark E major suite, Bruch's D minor concerto and the Handel D major sonata. The audience demanded a repetition of the Schubert-Wilhelmj "Ave Maria." He was excellently accompanied by Percy Kahn.

A young pianist, who was heard for the first time in Vienna last week, is Cella della Vrancea, a Roumanian girl. She was a student in the Paris Conservatory under Duvernoy and Philipp. Her warm, artistic interpretation, aided by an excellent technique, bespeak for her a brilliant future. The audience was large and appreciative.

Busoni will be here early in December to direct a concert in which Leo Sirota, his well known pupil, will play the piano part in Busoni's concerto for piano, orchestra and chorus.

Gertrude Cleophas, of Chicago, accompanied by Mrs. Ellis, of the same city, spent the summer touring France,

Switzerland, Italy and Germany. Mrs. Ellis is off for home, while Miss Cleophas remains for another season of piano study.

A piano trio by the thirteen year old Erich W. Korngold will shortly be played here by Bruno Walter, piano; Arnold Rosé, violin, and J. Buxbaum, cello.

And, speaking of Korngold, his father, the well known Vienna critic, used to write articles for a certain Berlin musical paper, for which another Vienna critic also wrote. After the first performance of young Korngold's "Schnemann" this second critic wrote a criticism of it which was published in the paper referred to. I did not see this criticism, but it so offended the elder Korngold that he refused to do any further work for the paper in question. Which leads one to think what would happen if every one who has found Dr. Korngold's criticisms (excellent and just as they are) to his distaste should sulk and refuse to "play any more."

A quartet by the much discussed "super-modern" composer, Arnold Schönberg, was recently performed here by



CAMILLE SAINT-SAËNS IN 1858.

the Rosé Quartet. As usual, there were as many different opinions of the work as there were hearers. It will be many years before a really intelligent opinion of these compositions can be formed. Either the composer is greatly in advance of the times, or he is pursuing a path that will lead to nothing. One hears that he is a poet and painter of no mean order as well as a composer.

"Die Gefangene der Zarin" opera by Karl von Karskel, which will have its first performance in Dresden, will ap-

pear among the novelties of the season here and in Munich.

"Mahadover," opera by the Vienna composer, Dr. Felix Gotthelf, will be produced for the first time at Karlsruhe later in the season.

Florence Fairman, of Youngstown, Ohio, who spent the summer at Millstadt-am-See, Karten, Austria, has returned here to spend the winter in piano study.

It is reported that Director Gregor will invite the following distinguished directors to appear as guests at the Royal Opera: Richard Strauss, Stavenhagen, Rottenberg, Muck and Toscanini. So called "festival" performances of Weber, Mozart and Wagner, under Mahler as guest, are also said to be a project of the future.

The name of Wilhelm Kienzl's new opera is to be "Kuhreigen," which means in English "Cow Dance." It must be explained that the animals themselves do not perform the dance, which is a sort of national dance performed in summer high up in the Alpine pastures by the men and women herders.

Among the young American violin students now in Vienna are William Hayes, of San Francisco, a pupil of Ondricek, and Frank Williams, who was recently admitted to the masterschool at the Royal Conservatory under Sevcik.

Director Heinrich Hagin, of the Stadttheater of Graz, Austria, will become director of the New Royal Opera House in Berlin, beginning next year.

No Difference in New York.

Will the American public ever learn that it is in very bad taste to go late to a concert and expect to be admitted at once, regardless of the fact that the performer is perhaps already on the stage, or even in the midst of his first number? In Europe such offenders would be hissed roundly, and the artists are indeed few who would be so patient and gracious as was Madame Gadske recently, when she was compelled to wait a long time for quiet, not once, but twice, while these thoughtless people annoyed her and those of her audience who were in their seats. An artist certainly has a claim to consideration, for how can she possibly be in proper form for her work in the face of such annoyance? Los Angeles prides herself upon the superior intelligence of her audiences, but it seems incredible that such intelligence can, in so many, be coupled with such stupid thoughtlessness.—Los Angeles Graphic.

Tetrazzini Due in New York Tomorrow.

Madame Tetrazzini sailed from Liverpool last Saturday on the Mauretania, which is due at this port tomorrow (Thursday). The diva's concert tour of this country will begin the latter part of this month.

Mortimer Kaphan Arranging Concerts.

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G. C. Ashton-Jonson's Musical Lectures.

G. C. Ashton-Jonson, the English musical lecturer, who is now appearing in this country, has interested many audiences to which he has lectured, to a greater degree than any one this country has heard for a long time. At his recent talks in New York, Memphis, Pittsburgh and other cities, he found it necessary to continue his talks and his musical illustrations beyond the time originally set. In a recent interview Mr. Jonson spoke entertainingly upon the helpful influence of musical illustrated lectures. He said: "The work in which I am engaged is to me the most interesting of any I have ever done. I think I have turned to it entirely as the result of talks with people who say that they do not understand music, or I never should be able to appreciate Bach or Debussy. I have said to these people 'Come and sit down and reason with me,' and I have been able to show points of intellectual strength in compositions.

"In a short time I discovered that musically inclined people who had not had the advantages or who had not



HOME OF G. C. ASHTON-JONSON IN SURREY, NEAR FARNBURY.

gone thoroughly into the study, had gathered a fresh idea of music. It was through this constant experience that I greatly added to the number of people to whom I talked. I have found what one London newspaper declares: 'My contagious enthusiasm' as the cause of being able to help my listeners. I have studied and followed music, and although I am a banker by profession, I believe I am well equipped because I am catholic in my ideas.

"I like almost every kind of music as long as it is good of its sort. I prefer Wagnerian music and what is called program music to the severest music like Bach's views, but I revel in Beethoven's symphonies and my admiration for the finest works of Haydn and Mozart does not prohibit my interest in the compositions of the romantic school, such as Tchaikovsky's symphonies. As long as I can remember I have always gone to the piano direct from the dinner table where I have played for two hours. As I have lived in London almost all my life, except during my travels, I have had opportunities to hear the best in music. My friends and acquaintances were almost always in the musical set. I well remember the debut at

Covent Garden of Albani, and I have heard almost every work presented in Bayreuth.

"My first step in the lecture field consisted in a course given to an audience which consisted of about fifty people. We did no advertising, and what money was made was used charitably. I consider it a duty to all people who can to know the best in literature and art and there can be no doubt, I find, for these lectures to be not only congenial but fruitful. American audiences are unusually appreciative. From the largest audiences I had at Chautauqua to the smallest, I seemed to have been able to reach the many different classes of people. At one of my lectures before the University of the South in Suwanee (Tenn.) six railroad men came up from a far away station and listened one hour and thirty minutes while I discussed on 'Parsifal.' I do not know that this need astonish me, for in London I have lectured to the girls in the West End who came from the sweatshops, where I have been asked to continue my talk after a lecture of one and three-quarter hours. On one occasion I had to play the overture to 'Tannhäuser' three times. I remember one young girl coming to me after one of my lectures and saying: 'It is good to hear the music, for it makes one feel less withered-like.'

"I shall return to England in the course of a few months, and when I go, I will take with me the recollections of one of the most enjoyable parts of my work I have ever had. I find these lectures stimulate the imagination, and I am confident that the work which I am doing will draw many more to this branch, and that in time I shall see a representative class of men doing a work which is of incalculable importance.

The Science of Voice Culture

New York, November 18, 1910.

To The Musical Courier:

If a musical inhabitant of Mars were to visit this earth and before hearing any opera or concerts would read all the treatises on the methods of teaching singing he would doubtless reason that there was nothing left undiscovered in that line. Well, perhaps everything has been discovered, except merely the right method, so to supply this long felt want I beg to announce the discovery of the science of voice culture, which will have the same effect on the teaching of that subject as if all mathematicians had been teaching that two plus two equals five and suddenly it was discovered that two plus two equals four. This may seem a radical statement, but do you not think the teaching of singing needs something radical. As many teachers and discoverers have left me nothing new to claim as the result of this science, it can be only said that the chief results will be much beautiful singing, less ruining of beautiful voices, a great decrease of Americans going to Europe for study and the possibility of opera in many cities, which will mean English grand opera throughout the United States. Like all right methods in nature this science is very simple, but by this it is not meant that Melba and Tetrazzini are developed in a few weeks. But it is certain that by this science many voices as wonderful as Melba's or Caruso's can be developed. This

statement is not made for sensational advertising purposes, but in all seriousness, and is certain to be realized.

Naturally, the underlying principle of singing is breath, and although nothing is said to the pupil as to the manner of breathing or where to breathe, yet in the first lesson the pupil finds himself breathing more and better than ever before, and he notices his breath control increasing, with consequent increased flexibility, volume, etc. A physician who studied with me said that it surpassed any breathing exercises he had ever taken. But please note that the pupil is not told to breathe deep, to get his support from the diaphragm, etc., but the exercises make him breathe correctly. Also, from the very first lesson the voice is "placed" and there is no possibility of sopranos singing contralto or tenors singing baritone.



ROBERT ALVIN AUGUSTINE.

This science will put the teaching of singing on an exact basis, and as far as the voice is concerned the results will be as certain as in the study of arithmetic or any science.

Of course, individuality, temperament, etc., will have to be considered in the ultimate success as a singer. Music is more of a universal language than French or German, and I believe is intended for every one as much if not more than mathematics or languages, but the blind and impractical manner in which it has been taught makes it impossible to the majority of people.

ROBERT ALVIN AUGUSTINE.

Gracia Ricardo Gives Two Recitals in St. Louis.

Gracia Ricardo, the dramatic soprano, will give a song recital today (Wednesday) in St. Louis under the auspices of the Apollo Club, of that city, and tomorrow the artist gives a second recital in the same city under the auspices of the Amphion Club. Madame Ricardo will fill other engagements this week in the West. Next Sunday, November 27, she is to be a soloist at the concert of the New York Liederkrantz.

Emma Koch's Success as a Pedagogue.

As a piano teacher Emma Koch is one of the most successful and popular among the many piano artists living in Berlin. For the last decade she has taught representatives of every European nationality, and Americans are also beginning to realize the exceptional teaching qualities of this distinguished artist. In her private class she has very talented American pupils.

Sousa in Montreal.

On his world trip with his band, John Philip Sousa, who had a slight attack of malaria, resumed his conducting at Montreal on Monday night before an immense audience, and scored his customary resounding success.

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SPA—THE PEARL OF THE ARDENNES.

Nestling in the heart of the Ardennes Mountains lies a little village of 8,000 inhabitants, which has been renowned for over six centuries for its springs and the healing properties of their waters, and which has given the name of Spa to nearly every watering place in Europe, until the name of Spa has become synonymous with health. Since in 1326 when Colin le Loup, ironmaster of Breda, proclaimed the wonderful virtues of the waters, it has been made doubly famous by the many notables who have visited it and left their souvenirs with the various establishments, now representing 14,000,000 francs, from the time of the third Henry of France and Peter the Great of Russia.

The "Livre d'Or" of Spa contains the names of the greatest people of Europe and the many portraits of the crowned heads form a remarkable picture gallery. It was here that Peter the Great passed several summers, leaving behind him as a souvenir a marble bust of himself at the spring which bears his name. Marguerite de Valois came to recover from the fatigues of the French court and it was here that Meyerbeer wrote his operas, and the famous walk which he frequented still bears the name of "Meyerbeer's Walk" and Meyerbeer passed the summers here for thirty years from 1829 to 1859. It was the favorite summer resort of the Prince de Conde and there are still to be seen the ruins of the Castle of Franchimont. It is in this historic place that is to be found a monument erected

the English fox hounds, the cross country races and, lately, the aviation meetings, make Spa one of the most brilliant places in Europe, especially on the frequent occasions



BLANCHE ARRAL.

when the royal family of Belgium are there on their annual visits, at which time the royal palace is thrown open.

Before Monte Carlo was thought of Spa was a gathering place of the most brilliant and aristocratic world of Europe and every year sees it more firmly entrenched as the summer place par excellence of Europe and which is not unknown to the many visitors from the Americas.

It is over the artistic destinies of Spa that Blanche Arral will preside for the next few years as the concession has been given to a company of which Herold Bassett, of New York, is at the head, for twenty-four years, and great preparations are being made for the entertainment at Spa on a scale that has never before been attempted. The race course has been enlarged with stable accommodations and the arrangements for the aviation meets are to be on a grand scale, while the many artists of note who are being engaged prove that Spa will lack nothing from an artistic standpoint. The historical pageants in the Parc will be given on a scale equal to that of London and the new concert hall, which is nearing completion, will seat over 5,000 people.

When Madame Arral recently visited Spa, the Brussels

papers waxed enthusiastic and the Chronique commented thus:

SENSATIONAL RETURN.

The lovers of music will gladly learn of the return of the Belgian prodigy, Blanche Arral (Clara Lardinois), who, after an absence too long prolonged, has returned once more to ravish the ears of her hearers with her magnificent voice and glorious presence. Blanche Arral! That name recalls the evenings when the eyes and the ears were charmed in unison.

Chic, dainty, her white teeth gleaming, with the most mischievous and aggravating smile, she returns more beautiful than when she left. Her voice supple, fuller, richer, of a timbre so pure and resonant—is it possible to enumerate all the qualities?

Where are the tales of yesterday? Her supposed death in South America and the other canards too numerous to mention. Her entry into the harem of the "Pacha of Many Queens" and then her loss in the great typhoon of China? What has not been written about her, thanks to the modern invention and the vivid imagination of some journalists? Write only the half of the true adventures and travels of this little prodigy and it reads like a romance and we have no need to call upon our imagination. Blanche Arral has returned, as she went, audacious, gay and brilliant, recalling memories of the time when she left the Opera Comique to thrill the audiences of the theaters, always too small, in the "Voyage of Suzette" and the "Beggars' Student," esteemed and acclaimed as the brilliant fauvette of Belgium by the critics of four continents where she sang. And she sang to a world of different and widely separated peoples; France, Russia, China, Japan, Australia, New Zealand, South America, Central America and the United States, where she sang at San Francisco and New York on her way home from the Southern Hemisphere. Wherever our star traveled she was enthusiastically welcomed by her compatriots and the Belgian flag was well represented and the "Brabançonne" enthusiastically sung by her countrymen.

Blanche Arral, after her long voyage, has returned to Belgium not "with tired wings and heavy feet," but with such honors and success as every artist might envy and in the full possession of her glorious voice. We have had the good fortune to be present at a reception given in her honor and hear the crystal notes soar from her young throat with the same graceful ease that was always her most charming characteristic. Blanche Arral made her debut



RECEPTION ACCORDED BLANCHE ARRAL ON HER LAST VISIT TO SPA.

when she was but fifteen years of age and today she is in the full possession of her talent and voice, and those who heard her yesterday will welcome the day when she remounts the stage—her pedestal!

Lectures at Guilmant Organ School.

Daniel Gregory Mason lectured before the students of the Guilmant Organ School on the "Psychology of Musical Forms" on Thursday of last week, and interested a large class on this important subject. Students are still enrolling, and the fall term is an unusually successful one.

Theta Mae Lynn, a pupil of Mr. Carl, has been engaged as organist of the First Presbyterian Church, Long Beach, Cal., and left on Tuesday to take charge of the new organ, which has just been installed in the church.

FINISH IN FRONT OF THEATER.
Paris-Spa auto endurance race.

by the Orleans family in 1787, and at the Sauveniere Spring the famous "foot of St. Remacle."

The festivities during the season are of the most varied and brilliant sort. Not only are the best of performances given by the first artists of Europe in the handsomely decorated theater, but there is a Greek theater for open air spectacles as well, where magnificent pageants are given. Grand symphony concerts are given by well known orchestras assisted by notable artists in the huge "Halle des Fêtes" and the "Parc de Sept Heures," where 3,000 people can be seated in the grand galleries of Leopold II.

It was at Spa that the first horse races of the Continent took place in 1773 and the first motor races in Belgium in 1896. The international horse show, the fox hunts with

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CHICAGO, Ill., November 19, 1910.

Lillian Grenville, the young soprano, who made such a success at her Chicago debut as Mimi in "La Boheme," and who is cast for Margaret in "Faust" for two nights, is gifted, not only vocally, but with unusual beauty. Miss Grenville, in an interview with THE MUSICAL COURIER representative, said: "I do not know why the critics here call me the Canadian soprano, as I was born in New York where when but a mere child, I obtained a place in a church choir." Miss Grenville made her first bow to a grand opera audience before she was nineteen and sang with great success at Nice, Milan, Naples, Lisbon, Brussels and London. She has an extensive repertory of Italian and French operas, but does not as yet sing German. However, she promises before another season to have learned several roles in the operas of Wagner. Miss Grenville came to Chicago with her charming mother, and both ladies already are in the best social circles where the beauty and charm of the young artist have attracted the attention of the elite of society. Miss Grenville said that she feels honored to be a member of the Chicago Grand Opera Company and hopes to be connected with that organization for many years to come. Miss Grenville is modest and dislikes to be interviewed, refusing altogether to speak about herself and when the writer asked her about her colleagues, she praised them highly. Like many American women, this young artist is reputed to be a sportswoman, playing golf and tennis during the summer months and taking long walks for exercise the day previous to an appearance. Miss Grenville finds Chicago so big that it has been said that she recently lost her way and not wishing to ask the right direction, tramped the streets for many hours before reaching her hotel.

A few Marion Green engagements follow: Baldwin Company, nonsense songs; Aeolian Company, recital; Das Begrabene, lied and songs with orchestra; Liederkranz Club, of St. Louis; Marion, Ind., recital; Baldwin Company, recitals; Grand Forks, N. D., recital; Kenosha, Wis., Kenosha Choral Club; Galesburg, Ill., "The Erl King's Daughter." Mr. Green directs the music of the Sunday Evening Club at night and sings at the First Presbyterian Church in the mornings:

Mr. Green was never in better voice. There is a velvety resonance in his tone that we have rarely found in American singers. He sings with a poise and surety that is unique. There seems now to be more dramatic color than we used to find in Mr. Green's delivery and this new element is almost the final step in the perfection of his work.—Marion, Ind., Chronicle, November 2, 1910.

Marion Green delighted his many admirers with two groups of recital songs par excellence which called forth his varied powers

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of interpretation. "The Legend of the Sage," from Massenet's "Jongleur" and the Coleridge-Taylor number were exquisitely sung, while in the "Pauper's Drive" he reached a degree of dramatic intensity which moved his hearers to great enthusiasm. He responded to several delightful encores.—News Tribune, Marion, Ind., November 2, 1910.

The applause that greeted Marion Green on his appearance evinced the hold he has on the Marion public, revealed to all the artist of the concert room at his best in music of the highest class. His splendid voice and superb delivery were always in evidence. His second group reached the hearts of his hearers and he was forced to respond with more encores.—Marion Leader, November 2, 1910.

Next Tuesday evening, November 22, at 8 o'clock the Western Chapter of the American Guild of Organists will give its tenth public service in the First Congregational Church of Oak Park. The following will participate as soloists: Christine Miller (contralto of Pittsburgh), Katherine Howard-Ward, William E. Beuch, Allen W. Bogen and Carl D. Kinsey, organists. An interesting program of organ and choir literature has been arranged.

Last Wednesday forenoon, November 16, in Orchestra Hall foyer before a fashionable audience, two of the best established of chamber music performers, Carolyn Beebe and Edouard Dethier were heard in a sonata recital. The well balanced and interesting program was as follows:

Sonata in E minor.....Veracini (1685-1750)
Sonata in D minor.....Brahms (1833-1897)
Sonata in G minor.....Berger
(First time.)

The old Italian sonata from Veracini was given a sympathetic reading and won for the two artists well deserved applause. The Brahms' sonata was played with much dignity and the work of the two artists is well blended and their interpretation perfect. The last sonata, as stated on the program, was given for the first time and this number also won applause. Miss Beebe and Mr. Dethier will give another recital under the same auspices in Orchestra Hall foyer, Wednesday forenoon, February 22.

Myrtle Lee will sing Schubert's "Die Allmacht" and "Der Schmied" at the Ballmann concert in Turner Hall, November 27.

Frederic Shipman, the well known impresario, left last Sunday night for New York, where he will probably remain until the return of Madame Nordica, who will appear in some hundred concerts under his management. Mrs. Shipman, his worthy assistant, accompanied her husband East.

Lucille Stevenson Tewksbury returned last Sunday morning from successful appearances in Monmouth.

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where she sang on Thursday evening, November 10, and St. Louis, where she appeared under the auspices of the Liederkranz Club on Saturday evening, November 12. Mrs. Tewksbury has been booked to appear at many concerts during the present season.

Katherine Stevenson, soprano, is substituting for her sister, Lucille Stevenson Tewksbury, at the Jewish Temple, during the latter's out of town dates. Miss Stevenson, besides teaching, is also soprano soloist at the Congregational Church of Ravenswood.

Anne Shaw Faulkner, lecturer, and Marx E. Oberndorfer, pianist, will give a public performance of their lecture-recital, "Salome," Thursday evening, November 22, in Music Hall.

Luella Chilson-Ohrman, soprano, will make her debut as a recitalist on Sunday afternoon, December 4, in Music Hall. Mrs. Ohrman has been known as one of the best singers in Chicago, where she has appeared in several operas, concerts and oratorios, so her decision to appear in a song recital is looked for with great pleasure by her many admirers.

The Paulist Choristers will give the premiere production of Dr. Chadwick's "Noel," accompanied by the entire Thomas Orchestra, Thursday evening, December 8, in Orchestra Hall.

Last Monday evening, November 14, in Orchestra Hall, a polite vaudeville was given for the benefit of destitute and crippled children. The performance was under the direction of Bertha Smith-Titus. Those who participated were: Rose Johnson, amateurish pianologist; Majorie Benton Cooke, the well known writer, who gave with much verve some original monologues; Mercedes Schmit, who sang with great taste and intelligence some French folksongs of olden time. The Chicago Operatic Quartet, composed of all well known professionals, among whom are John B. Miller and Rose Lutiger Gannon, did especially good work in the quartet from "Rigoletto" and a scene from "Martha." The program ended with a Bohemian folkdance. Mrs. Titus, beside being the promoter of the entertainment, played artistic accompaniments for the French singer, Madame Schmit, and most of the success of the evening was due to her enterprise.

The sixth Pianola-Piano recital in Music Hall took place last Tuesday afternoon, November 15, with James G. MacDermid at the Pianola piano and Dr. Carver Williams, the popular basso, as assisting artist. Mr. MacDermid played his selections especially well, beside furnishing artistic accompaniments for the singer. Dr. Williams' first offering, "She Alone Charmeth My Sadness," from Gounod's "Queen of Sheba," was given a good reading, and this number showed the wide compass of the recitalist. Dr. Williams was at his best, and in this number, as well as the Schubert "Aufenthalt," won a well deserved success. After the "Good Bye" from Tosti, which ended the printed program, Dr. Williams was recalled several times, and had to give an encore, which was well received.

The sixth annual concert of the Men's Fall Festival Chorus of 300 voices, under the direction of Edward T. Clissold, was given in Orchestra Hall, last Friday evening, November 18. The assisting artists were Lillian French Read, soprano; Enrico Tramonti, harpist; John T. Redd, basso, and Frank M. Bronson, organist and accompanist.

Anne Shaw Faulkner, lecturer, and Marx E. Oberndorfer, pianist, will give lecture-recitals on operas in St.

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Paul in advance of the Chicago Grand Opera Company in that city. These recitals will be under the auspices of Mrs. Fred Snyder.

A recital by Hildred Hanson, soprano, and pupil of William A. Willett, and Lulu Matheson, pianist, and pupil of Julie Rive-King, was given last Friday evening, November 18, in the Bush Temple recital hall, under the auspices of the Bush Temple Conservatory. The program was as follows:

Scena and aria, Aida.....Verdi
Concerto, C minor.....Beethoven
Nachtgang.....Strauss
Bettler-Liebe.....Bungert
Lockruf.....Rückauf
Cycle, In a Brahmin Garden.....Logan

Both pupils won much success and reflected great credit, not only upon the school, but upon their teachers as well. The next recital, under the auspices of the Bush Temple Conservatory, will take place Saturday, December 3.

The pupils of Mary Highsmith, of the Chicago Musical College faculty, gave a recital last Tuesday evening in rehearsal hall of the Chicago Musical College.

Last Friday evening Belle Tannenbaum gave a most interesting piano recital in the Chicago Musical College Hall. Miss Tannenbaum is a pupil of Paul Stoye, and is a pianist whose attainments have attracted much attention in local musical circles.

The first concert by the Chicago Musical College Orchestra was given last Saturday in the Ziegfeld before an audience composed of musicians, critics and friends of the college. As usual, Karl Reckzeh conducted with vigor and certainty. Some forty students of the college were included in the organization under Mr. Reckzeh's baton. The young people demonstrated, to the complete satisfaction of a discriminating audience, that their instruction had fitted them for the interpretation of difficult compositions. The ensemble and solo works were both pleasingly done.

The second term of the Chicago Musical College's forty-fourth annual season began last Monday with an enrollment that exceeds that of any previous season of Dr. Ziegfeld's institution. An aggregate of more than sixty hours per week in excess of that taught during the term just closed has been added to the schedule of the teaching staff.

Theodora Sturkow-Ryder played with great success at the Art Academy, and will give an entire Russian program in Burlington, Ia., Monday, November 21, for the Woman's Club. On November 28 the distinguished pianist will give another recital in Janesville, Wis.

The season has opened up in a very promising manner for the well known Chicago basso, Dr. Carver Williams, who holds solo positions at the K. A. M. Temple and the Kenwood Evangelical Church. Some of his early season dates are as follows:

October 4—Rogers Park Woman's Club.
October 16—Organ dedication, St. Mary's Catholic Church, Woodstock, Ill.
October 18—Concert, K. A. M. Temple.
November 11—Temple, Chicago.

November 15—Aeolian Concert, Music Hall.
November 28—Concert, Music Hall.
November 29—"Swan and Skylark" and "Stabat Mater," Elgin, Ill.
November 30—Concert, Music Hall.
December 6—Concert, Kewanee, Ill.
December 9—"Messiah," Albion, Mich.
December 12—Concert, Des Moines, Ia.
December 13—"Messiah," Champaign, Ill.
December 15—Musical, Chicago.
December 16—Concert, Oskaloosa, Ia.

Christine Miller, the well known contralto, will sing at a recital, given under the auspices of the Travel and Arts Club, Tuesday, November 22. Miss Miller will be heard in a Japanese romance entitled "Sayonara," music by Charles Wakefield Cadman, and lyrics by Nelle Richmond Eberhart.

Hugh Allan with the Montreal Opera Company.

Hugh Allan, the baritone, who hails from California, has become one of the admired singers with the Montreal



HUGH ALLAN.

Opera Company. Mr. Allan made friends in New York among the leading European singers who reside here permanently or a part of each year. Among those who are taking an interest in his progress are two notable baritones, Victor Maurel and Pasquale Amato. Mr. Maurel in particular is enthusiastic about Mr. Allan's voice and talent.

Mr. Allan made his debut with the Montreal opera in "Lakme" and since then he has sung in "La Boheme" and other opera presentations. One reason why this young

baritone's singing is so musical and finished is because he is a musician. He studied piano, and singers who are accomplished as pianists usually learn their roles in less time than those vocalists who have no sound musical training.

When it comes to languages, Mr. Allan is also well equipped. He sings with equal facility Italian, French, German, and of course, English. Every week Mr. Allan adds to his repertory and from those nearest to him, it is predicted that the musical world soon will realize that another splendid lyric artist has been admitted to the ranks.

Concert by Demetrius Dounis.

Demetrius Dounis, the young Athenian mandolinist, assisted by Margaret Sterling (soprano), Annie Laurie McCorkle (contralto) and Mrs. J. Harrison Irvine at the piano, gave a concert in Carnegie Lyceum last Wednesday evening, using the following program:

Concerto D major.....Paganini-Wilhelmj
Cadenza by Carnicchio.
Aria—Voce di donna.....Master Dounis.
Ponchielli
Preludio Primo.....Miss McCorkle.
Calace
Zigeunerweisen.....Sarasate
Master Dounis.
A Bowl of Roses.....Wyman
The Wren.....Lehmann
Will o' the Wisp.....Spross
Miss Sterling.
Hungarian Dance.....Brahms-Joachim
Hellenic Rhapsody.....Laydas-Dounis
Cavatine.....Raft
Master Dounis.
The Dance.....Chadwick
In a Garden.
Miss McCorkle.
Se Saran Rose.....Arditi
Miss Sterling.
Lamentations for Hector's Death.....Dounis
Legende.....Wieniawski
Master Dounis.

Master Dounis exhibited an astonishing technic, which may not cause wonder as only one with such would attempt to play violin pieces on a mandolin. The young man furthermore disclosed a good sense of rhythm and nuance and some of his work was of great merit, especially the Calace unaccompanied number in which he imitated church bells (pizzicato on the lower strings, while playing the melody on the higher), Hungarian Dance and Cavatine.

Mrs. Irvine provided splendid accompaniments for the soloist sympathizing at all times with the mood of both composition and player.

Frances Alda as Desdemona.

As was to be expected, the Boston critics commented favorably upon the singing of Madame Frances Alda, who, in addition to her new triumphs in concert, is repeating her operatic successes of last season. "As Desdemona," says one well known critic, "Madame Alda brought to the part much comprehension, while her singing, particularly in the last act, was of a very high order. Madame Alda's voice reflected the purity and gentleness of the character, her singing of the 'Willow' song in the last act was wholly charming, and she worked out the tragedy most effectively."

Young Lady—(asking for new song)—Have you "A Kiss for Me"?

Shopmah—Well, miss, the fact is I'm engaged, but if you'll come around this side of the counter I don't mind obliging you.—Newark Star.

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TWIN CITIES, MINN., November 19, 1910.

The second concert of the St. Paul Symphony Orchestra brought to hearing the eighth Beethoven symphony, that piece of musical humor so characteristic of certain moods of this epic tone poet. Mr. Rothwell must have a keen sense of humor and a thorough appreciation of this side of Beethoven, for he gave the symphony a reading that made it alive with interest from beginning to end. The other orchestral numbers were the Liadow musical picture, "Baba Yaga," and the Goldmark nocturne and festival music from the "Queen of Sheba." In these widely contrasted tone pictures Mr. Rothwell showed that not only is he a master of the classical form, but that he fully understands the modern colorist in music. The soloist was Kocian, who played the Tchaikowsky violin concerto for his principal number and gave a group of delightful little pieces for his second appearance on the program. We have heard the Tchaikowsky concerto several times in the last two years, and by artists of international reputation, but it seemed that Kocian gave the work a reading considerably different from that of the other players. Kocian is quite a marvel worker with the queen of instruments and he pleased us mightily with his performance. His tone is big and broad and his playing alive with a virility that makes an audience insatiate in their desire to hear him. He was obliged to play one encore after the concerto and two after his group.

The principal number at the second "Pop" concert of the Minneapolis Symphony Orchestra was the symphonic poem "Die Moldau," by Smetana. This was given a splendid reading, and through repeated hearings has become such a popular favorite that Mr. Oberhoffer was obliged to bow his acknowledgment of the plaudits of the audience several times before he was allowed to proceed with the program. Other orchestral numbers were "Midsummer-vaka," by Alfvén; overture to "Die Fledermaus," by Strauss; three pieces from "The Damnation of Faust," by Berlioz, and the "Marche Militaire," by Schubert.

Marion Baernstein was heard in a violin recital in the Studio Arcade Hall Monday evening. She is a talented young woman (this was her first public appearance) and she gave a good account of herself in an exacting program, which included the Händel second sonata in G minor, the Vieuxtemps romance, Mlynarski mazurka, Mendelssohn concerto and the Hubay "Hullamzo Balaton." She was accompanied by her sister, Rose Baernstein.

Tenie Murphy Sheehan was the principal attraction at the concert of the Thursday Musical this week. Her numbers were "Die Mainacht" of Brahms, "Sehnsucht" and "Traum durch die Dämmerung" of Strauss. Never was this young artist heard to better advantage than in these

three numbers. Her voice, whether in lightest pianissimo or fullest forte, fills the large auditorium of the First Baptist Church and it is one of the few local voices that does fill this hall. But aside from the quality of the voice there was the quality of Mrs. Sheehan's singing—unaffected, yet temperamental to the last degree, she never fails to capture and hold her audience as she did on this occasion.

Such chorus singing as that of the Mountain Ash Male Choir is not often heard—more's the pity—and so it is not a wonder that the First Baptist Church was filled to overflowing at the concert last night and that the seating capacity of the house is sold out for tonight. The choir is non-professional and sings with a freshness and vigor quite enchanting. There is a clarion sound to the work of this choir that is entirely lost in bodies of highly developed and thoroughly schooled singers, yet there is never any lack of precision in their work. The program last night was a heterogeneous collection of madrigals, choruses, solos, duets and quartets selected with a delightful disregard for style or continuity, but all well sung—so much so, indeed, that, though there were fifteen numbers on the program, the number was doubled by encores. The best number was "Cwsg, Filwr, Cwsg," by Price, which, no matter how unpronounceable to English speaking people, they seemed to have no difficulty with. In passing it might be mentioned that the choir was largely composed of men whose names were William Williams, Richard Richards, Evan Evans, Thomas Thomas, etc.

Linnea Newquist, a pupil of May Williams Gunther, was heard in recital at the Elim Mission Church Friday evening. Miss Newquist is a delightful singer and was very well received by the large audience. Mrs. Gunther was heard on the same program in two splendid groups.

Mrs. George Ransom (soprano), George Ransom (cellist), Harry J. Williams (harpist) and Belle Beazell (accompanist) will be heard in concert in the Radisson ballroom on the evening of December 15. Mr. Ransom, who seldom appears in concert, will be heard in several novelties. Mrs. Ransom, besides being a singer, is a pianist, and she and Mr. Williams will give some duets for piano and harp.

Marie Ewertsen O'Meara, the well known contralto, will give a program before the Duluth Matinee Musical December 5. Mrs. O'Meara goes as the representative of the Schubert Club and her program will be given in the reciprocity series between the Twin Cities and Duluth.

Sixteen of the choir boys from Gethsemane Church, under the direction of their choirmaster, John Lyons,

were heard at the Flower Show in the Armory last Saturday night. They sang choruses from "Lohengrin," "Robin Hood" and several folk songs. Mr. Lyons is making these sixteen boys into an organization for concert work, and he intends to keep them together in their present form for several years.

Some one has asked, in referring to a note in this correspondence a fortnight ago, what the Belasco method is like. Well, some years ago Mr. Belasco was telling on the witness stand of the terrible trial he had undergone in making an artist out of a then notable dramatic star, and he said that she lacked utterly the understanding of pain when she came to him. To give her that understanding he used to take her by the hair of the head and drag her around the stage. This he did at the expense of his own nerves, but he made an artist of the woman. So the writer suggested that the plan be tried on some of the monotonous singers hereabouts to see if a little ginger could not be injected into their work.

Harry A. Ross, a pupil of Hugo Hermann, and a former member of the Gewandhaus Orchestra under Nikisch, has been engaged as concertmeister for the Winona Symphony Orchestra.

Hamlin Hunt has been elected a colleague of the American Guild of Organists. A chapter of the guild is being formed in the Twin Cities.

Madame Hesse-Sprotte will go to Duluth to sing at a special church service on December 4. She will give a recital at Thief River Falls on December 1.

The Apollo Club lifted up its voice in song Tuesday evening—lifted it to the roof with vigor in certain rousing lays, and dropped it to a plaintive pianissimo in telling spots. There is a question as to how well they understood the mental process of the soldier who, after the softest and saddest lament at thought of parting, they caused to burst into joyous caroling of his "farewell." Between "b" and "c" numbers of a group, somewhat to the bewilderment of those unused to such a custom, was sung an encore (in response to faint applause), a song about a rose, when, according to the program, The Jolly Musician was waiting to spring his little joke: "What music would be finer than counterpoint in minor?" One of the attractive features of the concert was the tenor solo sung by John Plant, "You Remind Me, Sweeting," by Bullard. Mr. Plant has a pleasing voice, and he was accompanied satisfactorily by the club. Was ever gallant heard of, like young Lochinvar? Was ever esthetic scene like the Apollo Club with a rose in its buttonhole? "Lochinvar" brought out of the West with enthusiasm and dramatic fervor and sent galloping away to tuneful melody was the club's best achievement. Lilla Ormond was the assisting artist. After her last group she gracefully responded to the continued applause by sitting at the piano and singing two little songs to her own accompaniment.

Veronica Murphy, of Chicago, gave a piano recital at St. Margaret's Academy Tuesday afternoon.

At the meeting of the Conservatory Club Tuesday evening Richard Colvin, a pupil of Arthur Vogelsang sang the "Arab's Bride," by Marks.

A musical program was given at Macalester College Monday evening in honor of the Minneapolis Alumnae Association of Mount Holyoke College. Arthur Vogelsang appeared on the program.

The seat sale for the opera in January has been for the

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past week very brisk and indications are that the house will be sold out for all five performances

At the last concert of the Minneapolis Symphony Orchestra there was one man who felt himself very much overworked. He was John Sperzel, the tuba player, who had just one note to play, and that note was the very last one in the concert—Mr. Oberhoffer having written in just that one note to get a fuller forte as the climax of the "Leonora" overture No. 3.

Marie Ewertsen O'Meara will be heard in recital and concert in the East as well as in the Northwest during the coming year.

David Patterson, assisted by Elizabeth Brown Hawkins, soprano, gave a recital in Northwestern Conservatory Hall this morning. Mr. Patterson played four Chopin numbers—Prelude, op. 28, No. 15; Polonaise, op. 40, No. 2; Fantasie, op. 49; Scherzo, op. 31—and Mrs. Hawkins sang two new songs written by Mr. Patterson—"Violets" and "Love Roses." Mr. Patterson is a young man who is just beginning to become known in musical circles of this city.



DAVID PATTERSON.

He has a wealth of temperament, adequate technical equipment, and plays with taste and refinement. His best number this morning was the scherzo, which he did rather originally, and at times tempestuously. His songs are not at all pedantic, but thoroughly musical, and shows a fine discrimination in the use of diminished and augmented chords. They are singable and pretty, not on the order of popular music, yet might become very popular with singers of ballades and romantic songs. Although Mr. Patterson is very busy teaching—he has large classes in piano, history and harmony—he finds time to do considerable composing, and is now at work on a new set of songs which he expects to have ready by the first of the year.

Olive Hambitzer, a talented pianist of Milwaukee, is visiting her sister, Mrs. George Ransom. Miss Hambitzer appeared on the Thursday Musical program this week playing the seventeenth Chopin prelude and the eighth Liszt Hungarian rhapsody.

Mrs. W. O. Fryberger is booked for a lecture recital at the Northwestern Conservatory early in December.

St. Margaret's Academy, now in its fourth year, has an enrollment of 250 pupils in music alone. Besides half a dozen large studios the academy has twenty-five practice rooms, all equipped with pianos, and a recital hall seating 300 where many fine artists appear in concert during the year.

No matter how many studios there are all seem to be filled and room for more, which shows that the music teaching business in this part of the country is pretty good. Since the Brooks-Evans Company opened up its new place at Eleventh street and First avenue south, they have had calls enough to have filled three times as many studios as they have for disposal. As it is their dozen big studios are filled all the time.

The program for Saturday morning, November 26, at the Minneapolis School of Music, Oratory and Dramatic

Art, will be given by Clara Thorberg, pupil of Carlyle Scott and Max Hampton, Dicky Todd, Marie Foley and Ethel Hovenden, pupils of Mr. and Mrs. Charles M. Holt. Following is the program:

Intermezzo Leschetizky
Miss Thorberg.
Reading, The Mission Box Greenman
Miss Hovenden.
Nocturne Chopin
Miss Thorberg.

A WIRE ENTANGLEMENT.

Comedietta in one act by Robert Marshall.
Thomas Highbury, assistant editor "Union Jack" Max Hampton
Josiah, Highbury's clerk Dicky Todd
Christobel Tomlinson, society editor, "Rialto" Marie Foley
Millicent, stenographer Ethel Hovenden

The program this morning was given by Harriet Heland, a pupil of Mr. and Mrs. Charles M. Holt, and Annie Swensen and Maud Peterson, pupils of Wilma Anderson-Gilman. Margaret Gilmore, Wilma Anderson-Gilman and Kate M. Mork, all of this school, have been chosen by the Thursday Musical to represent the society before the Schubert Club of St. Paul this year. Maude Peterson, of the school faculty, will give a piano recital in the school hall on Tuesday evening, November 29. She will be assisted by Maud Meyer, soprano, and Hortense Pontius, accompanist.

OSCAR HATCH HAWLEY.

FIRST ARION CONCERT.

Alma Gluck, the operatic soprano, who is winning laurels on every appearance, was—besides the notable singing of the men composing the chorus of the Arion Society, Julius Lorenz conductor—the event of the concert. Charpentier's "Louise" aria fits perfectly her lyric voice, which soared and floated in this aria in a most delightful way. Lovely quality of voice, clear and true to pitch, ease in attaining and remaining in the upper register, with a high B of especially beautiful quality, marked her singing on this occasion. The singer was recalled three times. Later she intensified her success in songs, a dainty Rhine legend by Mahler; Charles Wakefield Cadman's Indian song, "From the Land of the Sky-blue Water," and a song by Saar brought the fair singer rounds of applause. So she sang again, this time an Italian chanson.

The most effective singing by the men's chorus was in Führich's "Ralf Ringelhaar," with full orchestra, in which there was a mighty climax. In "Das Lied Vom Rhein" and "Sänger's Trost" there was some particularly excellent à capella singing, of great refinement, with some astonishing high C sharps by the first tenors. The "Jäger aus Kurpfalz" had to be repeated. An overture by Mendelssohn and a rhapsodie by Liszt completed the orchestral portion, all these showing the careful, competent conductor, who, in the person of Julius Lorenz, has the musical forces always in hand. Emanuel Ondrick played some violin solos out of tune. An audience of evident musical instincts filled the large hall.

Kathleen Parlow on the Atlantic.

Kathleen Parlow, the Canadian violinist, whose successful appearances in Europe have been widely chronicled, sailed from Southampton last Sunday on the Kaiserin Augusta Victoria, due at this port the end of the week. Miss Parlow will make her New York debut in Carnegie Hall, Thursday evening, December 1, with the Russian Symphony Society, playing the Tchaikowsky concerto. Miss Parlow is to make a tour of the country under the management of Antonia Sawyer. Among her European triumphs are concerts with leading orchestras and a musicale of celebrated men and women. When King George was Prince of Wales, Miss Parlow was "commanded" to play at Marlborough House, before the Prince (now King), the Princess (now Queen) Mary, and other members of the royal household. The European music critics have expressed themselves eloquently in writing of the fair violinist, who by the most critical is hailed as one of the few artists among her sex with the ability to play masterpieces with beauty and skill.

Tetrazzini's Golden Tones.

As THE MUSICAL COURIER of this issue states on another page, Luiza Tetrazzini, the great coloratura soprano, is due to arrive in New York on the steamer Mauretania. Before sailing from England, the celebrated prima donna gave a concert at the Crystal Palace, about which all London is speaking. The golden tones of the singer never thrilled her listeners more than on this occasion. Tetrazzini comes to America this time for a concert tour. Excerpts from the London criticisms of her recent concert over there read:

TETRAZZINI AT SYDENHAM.

A GREAT TRIUMPH FOR THE FAMOUS SINGER.

Without the slightest apparent effort her pure liquid notes so filled that enormous auditorium that not a syllable was missed, and at the conclusion of her first number, the aria "Caro Nome" from "Rigoletto," there was such a demonstration of enthusiasm as has never been heard at Sydenham since Patti sang there. Down for three items only on the program, Madame Tetrazzini sang no fewer than seven times, and even then the audience was loth to let her go, and she was again and again recalled, the people rising to their feet, and waving hats and handkerchiefs when she kissed her hands in final farewell. It was a wonderful personal triumph for the famous Italian, as well as for George O. Starr, the popular manager of the Palace, through whose efforts her presence was secured there on the eve of her provincial tour.

The numbers announced, in addition to "Caro Nome" were the air and variations from Sir Julius Benedict's "Carnival of Venice," and the polacca "Io son Titania," from Ambrose Thomas' "Mignon." As encores Madame Tetrazzini gave "Batti-batti," from Mozart's "Don Giovanni" and "Voi che sapete," from "Il Nozze di Figaro," and as a final number sang in Spanish Chapi's "Carceleras," and repeated it in response to the demands of an audience who could not hear too much of her.—Evening Standard and St. James Gazette.

Madame Tetrazzini made her only London appearance of the autumn season yesterday at a concert at the Crystal Palace, supported by the Queen's Hall Orchestra, under the direction of Mr. Wood. The concert was held in the great Central Transept, which is associated with the Handel festival triumphs of so many famous cantatrices of the past, and the prospect of hearing the famous diva in the historic locale (which was specially enclosed for the occasion) drew an immense audience which filled every portion of the vast area. Madame Tetrazzini was splendid voice and the marvelously full and vivid quality of her tone fulfilled the highest expectations, carrying easily to the remotest part of the auditorium. The songs she had selected for the occasion—"Caro Nome," from "Rigoletto," Benedict's "Carnevale di Venezia" aria and variations, and the polacca, "Io son Titania," from Ambrose Thomas' "Mignon," were admirably fitted to display the brilliancy of voice and vocalization which have made her famous, and in such magnificent form was she that she roused the enthusiasm of her audience to the highest degree, and had to extend her selection by more than one more encore, one of her extra numbers being "Voi che sapete."—London Times.

The famous prima donna was in perfect voice, and her fine tones carried to every part of the auditorium as can only those of a perfect singer. The songs which she selected for the occasion—Verdi's "Caro Nome," Benedict's variations on the "Carnevale di Venezia," and Thomas' "Io son Titania"—are, of course, old favorites with her, and many are the triumphs which she has scored in them at Covent Garden, in the first in "Rigoletto," and in the two last in the Lesson Scene in "Il Barbiere." But never has she scored a greater triumph than on Saturday, when the brilliancy of her voice and her vocalization aroused the enthusiasm of the audience to fever pitch. Encores were, of course, inevitable, by no means the least appreciated of them being Mozart's "Voi che sapete."—London Globe.

On the historic orchestral stage at the Crystal Palace, where during the past half century all the greatest singers have been heard, Madame Tetrazzini appeared for the first time on Saturday afternoon, assisted by the Queen's Hall Orchestra, conducted by H. J. Wood. It is doubtful if the famous prima donna has ever received greater homage to her art. The audience was huge and the enthusiasm great. Encores were persistently demanded and the floral tributes were many. To the many present who had not heard Madame Tetrazzini, her singing was evidently a revelation. Again and again she was recalled, and the audience was not satisfied till many encores had been given.—London Standard.

The Covent Garden prima donna was in the gayest of moods, and her high spirits were infectious, the happiest of relations between singer and listeners being established from the first. Madame Tetrazzini was down on the program to sing three times—aria, "Caro Nome" (Verdi); air and variations, "Carnevale di Venezia" (Benedict); and the polacca "Io son Titania" from "Mignon"; and she sang seven times, accepting a double encore for the polacca, although at the time many of the audience were on their feet on their way out. The celerity with which these people scrambled back into their seats (or somebody else's) was amusing. They had not expected such good fortune; but, indeed, as we have hinted, the singer was obviously pleased with her reception and more than willing to show her appreciation.—London Pall Mall Gazette.

Flonzaley Quartet Program.

For the first concert to be given Tuesday evening, December 6, in Mendelssohn Hall, the Flonzaley Quartet will offer the following interesting program:

Quartet in G major Mozart
Quartet in G minor, op. 10 Debussy
Quartet in F major, op. 3, No. 5 Haydn

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HEMENWAY CHAMBERS,
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With a man of local affiliations featured on the program of the sixth pair of Boston Symphony Orchestra concerts Boston can hardly claim that home talent is neglected. The soloist, Carlo Buonamici, the widely known pianist and co-director with Mr. Fox of that young and thriving institution, the Fox-Buonamici School, is too well known outside of local confines to need any further introduction. The program was as follows: Overture, "The Roman Carnival," Berlioz; concerto in F minor, No. 2, Chopin; suite in G major, No. 3, Tchaikowsky. Mr. Buonamici gave the Chopin concerto a healthy reading. Chopin was neurotic, but that does not mean that only those afflicted with neurasthenia be allowed to play his compositions. Mr. Buonamici is a pianist of large and genial nature who possesses temperament and virtuosity and is not afraid of singing a melody boldly when need be, and still possess the power of shading his tone to the finest gradations. It is true the lovely larghetto did not reek of nauseating sentimentality, but it carried conviction just because of the manly sentiment of its interpretation. The closing movement again came out with a rhythmic verve and brilliancy which served as a splendid foil to the other and served also as a special lesson in observing a dazzling display of virtuosity given without the least personal display. The audience was most enthusiastic and recalled him several times. Throughout the concert Conductor Max Fiedler held his orchestra well in hand and gave Mr. Buonamici sympathetic support in the concerto.

The many friends of Bettina Freeman, formerly of the Boston Opera Company, will be interested to learn that she has just closed a contract with Thomas Quinlan to sing in grand opera in London, and to tour the English provinces. There are also further plans for her future career which will be announced later.

In conjunction with the many helpful ideas originated by Charles Anthony for the benefit of his pupils, the most unique thus far has been his forming of a practice class in the simple meaning of that word. When asked how he had come upon the idea he explained it on the theory of his own needs while yet a young student, when he wished so often to have an opportunity of hearing his teacher practise, so that he might form some conception of the best way to work out the knotty points in the different compositions. With this, then, as a basis, he formed a practice class of a limited number of his pupils, who listen for an hour while he practises varying compositions in exactly the same manner as though he were working alone. In this way they not only get a clear insight into the modus operandi, but, in order to make this time of still greater importance, the pupils are encouraged to question him on

any and every particular, and he cheerfully answers all queries at the close of the hour. The enhanced power of concentration thus gained by the teacher, and the extreme helpfulness of this course for the pupils, cannot help but make for the closest unity of coöperation between both ultimately.

The Musical Art Society, of Springfield, Mass., Arthur H. Turner, director, opened its season with a successful concert given in High School Hall, November 16, when the program included Carl Busch's cantata "The Four Winds" for the choral portion and the first symphony of Beethoven for the orchestral number. The soloists assisting were Florence Hinkle, soprano, and John Barnes Wells, tenor.

A familiar program, with Bessie Belle Collier as soloist in the Bruch G minor concerto for violin, was the offering of Conductor Max Fiedler and the Boston Symphony Orchestra in Sanders Theater, Cambridge, on the evening of November 17.

Having a warm spot in her heart for the land of her father's birth, Alice Nielsen sent a number of fine photographs of herself, duly autographed, to be sold at the Danish fair now being held in the basement of Trinity Chapel. Needless to say there is a grand rush for them!

"Legends of Yosemite in Song and Story" contains a charming set of songs by H. J. Stewart, woven around the "folk lore" extant among the Indians of the Yosemite Valley, and set to words by Allan Dunn. The songs are musically interesting and singable without touching the extreme contrasts in either direction, and for that very reason they would be of great value as easier singing pieces for teachers who are constantly in search of new and grateful material for their pupils. A warm word of praise must also be given the artistically arranged cover and the fine pictorial setting of the "story" preceding each one of the songs.

R. Jefferson Hall, who has been musical director in the Calvary Baptist Church, and in the Temple Israel at Memphis, Tenn., for the past seventeen years, has now moved to Chicago, where he will assist H. W. Dunning & Co., of Boston, in arranging their second Music Lovers' Pilgrimage, which leaves for Europe next June. Mr. Hall's experience with the large party abroad last summer makes him peculiarly fitted for this work.

A homesick wail via letter from Katherine Hunt, the clever young singer of children's songs and artist pupil of Madame Gardner-Bartlett, who is now in Paris, says that she is beginning to be anxious for home and work,

particularly since she has gotten hold of some fine old French and Roumanian folksongs, which she expects to use on her concert programs in the very near future.

The soloists announced to appear at the tenth annual festival of the Nashua Oratorio Society, to be held May 18 and 19, under the direction of E. G. Hood, are: Grace Bonner Williams, soprano; John Barnes Wells, tenor; Reinald Werrenrath, baritone, and Clarence H. Wilson, bass. The works to be given are Goring Thomas' "The Swan and the Skylark," followed by a short concert program for the first evening, and Verdi's "Aida" for the second evening, with a miscellaneous program of numbers by the orchestra and soloists for the matinee performance.

Among the numbers on the regular weekly musical program given at the home of Mrs. Harry E. Converse, November 14, were a group of "Wonder Songs" composed by Mrs. Converse, and Mrs. Beach's "Ecstasy."

Helen Allen Hunt, the well known contralto, found herself in a house of friends at her recital in Chickering Hall, November 15, when the unusually crowded auditorium, the flowers, and the spontaneous bursts of applause testified to the enjoyment and hearty appreciation of her hearers. It is a pleasure also to record that this appreciation was for the most part well deserved. The salient points in Mrs. Hunt's singing are the exquisite finish of her interpretations and the power of imbuing the different selections with their own particular atmosphere, when they lie within easy vocal grasp. This was true in the main on this occasion, when her program, ranging from Galuppi, Brahms, Humperdinck, Strauss, Kahn, Liszt and Tchaikowsky, down through the moderns represented by Widor, Hübner, Mathe, Ferrari, Massenet, Fox, Moussorgsky, Cadman, Carpenter and Tosti, called for the artistic resourcefulness of a thoroughly equipped singer with all phases of expression at her command. Mrs. Hunt was ably aided and seconded by Isidore Luckstone, who presided at the piano, and helped form the magical tonal background befitting the unusual musical offerings.

Antoinette Szumowska rendered a program of piano pieces in Steinert Hall on the afternoon of November 15.

The unique series of recitals being given at the Faelten Pianoforte School Thursday evenings attract large numbers of students and music lovers, who find the unusual demonstrations of the combination of thorough musical knowledge and absolute mental control most remarkable. A teacher might have every reason for feeling gratified when the young student is able to play fluently and well four or five of the Mendelssohn songs, a Bach prelude and fugue, and a Chopin concerto study in their original keys—but to hear them played in any key called for by the audience with an equal amount of technical and musical proficiency is an unusual feat of musicianship. The importance of this ability to solve difficult problems of tonality is an open secret among musicians—and the success of the Faelten School is simply the resultant recognition due to this indefatigable musical preparation which each and every student receives.

The many Boston friends of Rosa Olitzka, the eminent dramatic contralto, will be interested to learn that she has been specially engaged by Mr. Dippel for a series of performances with the Chicago Opera Company during the season.

Charles and Arthur Hackett, the two brothers with their phenomenal tenor voices, are booking concert dates for the season which will carry their activities 'way into

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the late spring. Mr. and Mrs. Arthur J. Hubbard, who are responsible for the excellent showing made by these young men, have every reason to be gratified with the ever growing public recognition of the combined work of teachers and pupils alike.

Alice Fortin, the rising young pianist, announces a recital at the Tuileries for Monday morning, December 5, when she will have the assistance of Carl Faalten, her teacher, and Earl Cartwright, baritone.

A notable addition has been made to the Allen A. Brown music collection in the Boston Public Library by the gift of the Vizentini and Barnett collections of operas and operatic manuscripts, donated by Henry M. Rogers; his wife, Clara Kathleen Rogers, the well known composer, singing teacher and writer on musical subjects, and three others.

Major L. Higginson was seventy-six years young Friday, November 18. As a brilliant example of the highest form of citizenship the career of Major Higginson is well worth emulating by the coming generation of young men who aspire to a life of honorable manhood combined with the highest ethical ideals.

With a few felicitous remarks by the president, Percy Lee Atherton, the Boston Center of the American Music Society opened its season with great éclat Friday evening, November 18, in the rooms of the Harvard Musical Association on Chestnut street. The opening group of songs, "Orpheus With His Lute" and "Fern Song," by Charles Fonteyn Manney, and "Would Thy Faith Were Mine," and "Lend Me Thy Fillet, Love," by Howard Brockway, altogether a charming group, exquisitely accompanied by Clara Tippet, who has an inimitable manner of getting at the gist of the composers' ideas, and presenting them through the medium of the singer, crystalline clear, to the appreciative understanding of the audience. The offerings of the evening were received with great enthusiasm by the brilliant audience. If the attendance and enthusiasm be taken as an augury this center of the American Music Society should be among the most flourishing in the country.

The edict has gone forth from the official headquarters of Mayor Fitzgerald that hats must be removed at the symphony concerts, or the license of Symphony Hall will be revoked. Hurrah for his Honor.

GERTRUDE F. COWEN.

Augusta Cottlow in Leipzig.

(By Cable.)

LEIPZIG, November 21.

To The Musical Courier:

Augusta Cottlow gave a highly successful recital here Friday with applause and encores galore. SIMPSON.

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Madame De Berg-Lofgren, Successful Vocal Teacher

In these days of artistic exploitation, where careers are sometimes made in a day—and sometimes, too, as easily unmade, particularly when that fickle jade the "Public" is arbitress of the human destiny—the great singer of a few years ago is very soon forgotten when her energies once turn toward the direction of imparting the knowledge that made her own career so successful, and she neglects momentarily the larger public area for the lesser and more noble one of teaching. As a case in point Axeline de Berg-Lofgren, the once noted singer who is now as well known in the more intimate role of singing teacher, will thoroughly bear out this contention.

Born in Sweden of a noble family which counted singers and instrumentalists of note among its members for generations, Madame Lofgren soon showed the rich promise of her musical heritage by easily becoming a pro-



AXELINE DE BERG-LOFGREN.

ficient pianist at a very early age. When her parents discovered that she had a superior voice also she was sent to the Royal Conservatory of Stockholm, Sweden, where she studied singing with Frau Stenhammer, the erstwhile noted Wagner singer, and Professor Julius Gynter, first tenor of the Royal Opera at Stockholm; a pupil of Manuel Garcia, and fellow student of Jenny Lind, to whom he was for a time engaged. At the completion of the comprehensive musical course which is obligatory and goes hand in hand with the vocal instruction at the conservatory, Madame Lofgren left Stockholm for Berlin, where she studied for a year with Madame Artôt de Padilla, the once noted contralto, another of the brilliant galaxy produced by the Garcia school, and thus thoroughly equipped she returned to Sweden to concertize extensively and to teach at the Lund University. In the meantime she stifled as best she could her intense longing for the stage, since Princess Eugenie, sister of King Oscar of Sweden, her protectress, was violently opposed to the idea of her young protégée going in for an operatic career.

However, when Mlle. de Berg, as she was then known, married Henrik Lofgren, one of the best known operatic

tenors in Sweden, shortly after her return, the royal opposition was withdrawn and she made her operatic debut as Rosina in "Il Barbiere," meeting with overwhelming success. Later Madame Lofgren and her husband traveled through Sweden, Norway, Denmark and Finland, doing both concert and operatic work, and meeting everywhere with the most pronounced success. An alluring offer from a manager, however, brought the artist couple here, and Madame Lofgren's reputation having preceded her she had no difficulty in soon securing a large following of pupils, among whom are many from California and the Far West, since her reputation became more widely established through a short period of residence in the West some years ago.

In harking back to her long career filled with many honors as a great teacher and a successful opera singer, Madame Lofgren points with just pride to the splendid results of a method which after so many years of service has left the freshness and purity of her brilliant soprano voice absolutely undimmed. A voice, too, which won such pronounced favor at the Swedish Court that King Oscar liked nothing better than singing favorite operatic duets with sister Eugenie's young protégée. The results of Madame Lofgren's theories of voice training have been equally successful with the large number of pupils who are now filling honorable positions, as in her own case. Among those more actively before the public may be mentioned Bettina Freeman, formerly of the Boston Opera Company, who made such a pronounced success wherever she appeared last season, and whose promise of an extraordinary career bids fair to be realized before very long; Adah Campbell Hussey, the well known concert singer, and others too numerous to mention who are successfully filling church and teaching positions all over the country.

GERTRUDE F. COWEN.

Schumann-Heink in Brooklyn and New Orleans.

From the North, East, South and West the same glowing reports are received of the song recitals given by Madame Schumann-Heink. Not long ago THE MUSICAL COURIER published the itinerary of her tour up to December, and since then correspondents in several cities have written of her phenomenal success. Telegraphic dispatches have likewise been received which tell of the great audiences that have been attracted to the Schumann-Heink recitals. Of the mass of press criticisms at hand, two are republished here, one from Brooklyn and the other from New Orleans:

Madame Schumann-Heink's broad, emotioning comprehension of her art was again evinced in a way to carry conviction to her hearers and her voice seemed to have gained in mellow quantity. The "Cry of Rachel" is a remarkable composition picturing the great grief of the mother at the loss of her child and crying for admission to the mysterious precincts of Death. It is a musical monologue of exceptional dramatic power and Madame Schumann-Heink gave it a superb interpretation.—Brooklyn Times.

With consummate art and a finesse of interpretation which shows her to be an actress of marked ability as well as the world's greatest contralto, Madame Schumann-Heink gave a concert at the Athenaeum. Her reception was an ovation. Every number was a constantly increasing source of pleasure. As number after number was interpreted Madame Schumann-Heink's auditors discovered some new feature which made her musical powers distinct. First, it was her breadth of tone and the rare cello like quality of her rich lower register; then it was the bell like beauty of her higher tones which rang out with silvery clearness. The gem of the concert was the magnificent rendering of the great song cycle "Frauenliebe und Leben" by Schumann.—New Orleans Times-Democrat.

Madame Schumann-Heink will soon give a song recital in New York, and her many admirers will be glad to hear this news.

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New York, November 21, 1910.

Marguerite Hall's song recital at Mendelssohn Hall November 16 filled the auditorium with admiring friends, who united in much evidence of esteem; serious illness was ultimately followed by entire recovery, so that her vocal powers were in fine condition, and she sang throughout with entire freedom and effectiveness. She sang "C'est mon ami" with sweet tenderness, and Schumann's "Waldesgespräch" became the vehicle for dramatic climax. Two songs by Georg Henschel, "Clear and Cool" and "When All the World Is Young," had special charm, and the audience wanted a repetition. Just the right light touch in "In a Garden" made it dainty and pretty of effect, so she had to sing it again. A graceful song is "It is Raining," by Gerrit Smith. Gorgeous flowers were presented the singer, whose presence is as charming as ever, and who looked specially radiant this evening. Mrs. Louis H. Smith played efficient accompaniments.

Marie Cross Newhaus was guest of honor at the Hungry Club dinner November 21, furnishing a delightful program by artist pupils. Miss Sheridan introduced Madame Newhaus, who gave an address which was most enthusiastically received. The three singers were; Harriet Brown, soprano of the New York Avenue M. E. Church, Brooklyn, also of Tempel Avatath Achen; Elizabeth Boyd Edgar, soloist for the past five years of Christ P. E. Church, and Orrin W. Bastedo, baritone. Miss Brown has a beautiful voice, with fine use of the mezza voce. She sang with great taste Bemberg's "Chanson des Baisers," "The Willow," by Thomas, and two songs by Madame Newhaus, viz., "Enchantment" and "Eloise"; an encore was demanded after each number. Elizabeth Boyd Edgar's high lyric soprano voice and her style and diction, added to the lovely clearness of tone, brought her several recalls, especially after the "Toujours a Toi." Orrin Bastedo, presented for the first time, surprised his audience by the great nobility of his baritone voice. He gives promise of becoming one of our best concert singers. His Italian diction in "Trieste Ritorno" was unusually good, and at the conclusion his singing brought forth great applause. Madame Newhaus is to be congratulated upon these three artist pupils.

T. Antoinette Ward's eleven year old piano pupil, Helen Hulsman, played last summer in musicales at Lake Mohonk, Lake Minnewaska, at Rhinebeck, in various drawing rooms, and previous to that at Atlanta and La Grange, Georgia. Miss Ward has been her only teacher and has developed her finely, so that her playing is very enjoyable. Her touch, tone and technic, combined with natural musical instinct, are wonderfully equalized, and from the moment she sits at the piano one is interested. Beethoven's "Contredanse," Heller's "The Brooklet," Chopin's waltz in D flat and "Prelude" in A major, and MacDowell's "Gardas," all these she plays from memory in a way to claim and keep interest. A musicianly feat of the modest little girl is the playing in any desired key of the Studies, opus 120, by Duvernoy. The writer has much faith in this child's future.

The Seger Conservatory of Musical Art, W. T. Seger, director, gave the second recital November 18 before an audience filling spacious quarters at 1547 St. Nicholas Avenue. Good work was done by the participants, the most difficult pieces being played by Miss Partisch, Helen Gleitz and Minnie Albert. The director gave a talk on technique. Serious work is done at this school, which has entered upon a field of its own on Washington Heights.

Christian Kriens, a first violinist of the Philharmonic Orchestra, instructor of violin at Miss Mason's School, Tarrytown, has published so many of his own compositions that they form a small library. The publishers include Schirmer, Presser, Luckhardt & Belder and Fischer of America; and these in Europe: Joanin, Rourd Lerolle, Paris, and Van Eck, The Hague, Holland. He was recently elected member of the Society of French

Composers of Paris, seldom conferred upon a foreigner, because the requirement is that twenty-four compositions must be published by a French firm. Miss Zedeler, a Spiering pupil, plays his "Romanze" with Sousa's Band. Among artists who play his works are Spiering, Kubelik, Elman, Spalding, Hollmann, Witek, Barrere and Sarasate during his lifetime. Many famous singers sing his songs.

Mrs. C. B. Kelsey, president of the National Federation of Musical Clubs, was the guest of honor at the concert of the Women's Philharmonic Society November 19.

Emma A. Dambmann, the contralto (Mrs. Herman G. Friedman) and her pupil, Helen B. Hoffman, soprano, took part in the musical program given by the Dixie Club at Hotel Astor last month. Mrs. Simon Baruch is the efficient chairman of the committee. Miss Hoffman sang the "Shadow Song," and, with Madame Dambmann, the "Barcarolle," by Offenbach. Both singers made marked success, receiving many recalls. Madame Dambmann especially pleasing with "O Du Liebster Mein" and Vannah's "Cradle Song." Few singers before the public unite in themselves such charm of personality and voice as Madame Dambmann.

Amy Grant, assisted by Dr. Frank Rogers, gave a lecture recital on the opera "Salomé" before the Fortnightly Club of Albany at the residence of Mrs. J. P. Boyd last week. At her studio, 78 West Fifty-fifth street, Miss Grant gives "Parsifal" recitals Sundays at 3.30 p. m. She appears early next month before the Twentieth Century Club of Buffalo.

Mabelle Hanlyn MacConnell gave a song recital November 20 in Carnegie Chamber Music Hall, singing songs by classic and modern composers in English, German and French, Marie F. MacConnell at the piano. The young singer has a most promising voice and musical instinct.

Alice Gutkind, pianist and coach, a recent arrival, is available for private coaching of singers, violinists and cellists. She has recommendations from European authorities, and plays solos with much brilliance; address, 620 West 136th street.

John W. Nichols, tenor and teacher of voice culture, has been having a very busy season at his Carnegie Hall studios. Mr. Nichols gives his personal attention to each one of his pupils, and one evening every month invites them all to a class meeting, in which all participate, thus gaining a little more practical experience in singing before others. The first meeting this season was held last Monday evening.

Frederick Schlieder, Mus. Bac., organist and choirmaster at the Forty-eighth street Collegiate Church, gave a musical service November 13, Harrison's "Harvest Cantata" being sung. He has a choir of a dozen singers, and is planning to give an organ recital soon.

Charles Abercrombie, tenor and teacher, is now located at 806 Carnegie Hall Tuesdays and Fridays. He is at Rutherford, N. J., Wednesdays and Saturdays.

Walter L. Bogert has been engaged by Anna E. Ziegler to teach singing and conduct classes in sight singing at the Ziegler Institute of Normal Singing in the Metropolitan Opera House Building.

The second concert and subscription dance given by the International Art Society was held at the Hotel Astor on Monday evening, November 14, and was greatly enjoyed by a large number of members and guests. The musical program was rendered by Elizabeth Murray, contralto; Marie Deutscher, violin, and Robin Ellis, elocutionist.

Agnes Kimball, soprano at the Brick Presbyterian Church, was the soloist at a concert in Jersey City last Friday. The singer has been engaged to appear as soloist with the Mendelssohn Glee Club in Mendelssohn Hall, Monday and Tuesday evenings, November 28 and 29. Another booking is with New York Oratorio Society, December 6. Mrs. Kimball recently returned to New York from a Western tour.

Daniel Visanska, the violinist and teacher, has reopened his studios in New York and Philadelphia after a prolonged stay in the Northern woods. Mr. Visanska devotes the first three days of the week to his New York pupils and the other days he works with his pupils in Philadelphia. He has a number of new pupils, and among them are some players of promise.

Francis Rogers' New York Criticisms.

Francis Rogers, one of the most intelligent and scholarly singers of the day (and that includes Europeans as well as Americans), gave his annual New York recital November 10. One of the best written notices of the recital appeared in the New York Sun the next day, and excerpts from it read:

Mendelssohn Hall was again occupied yesterday afternoon by a song recital. This time the singer was Francis Rogers, baritone, an artist well and favorably known to the music-lovers of this town. Those who are familiar with Mr. Rogers' recitals know that they can always expect a program of wide variety and containing not a few songs rarely heard. This was again the case yesterday afternoon and it is safe to say that those who sat through the whole concert did not find a dull moment and went away refreshed instead of wearied.

Mr. Rogers is a true artist. His voice, as every music lover knows, is not one of the great ones, but it is used with admirable skill and with beautiful continence. In passing from full to half tones and in the employment of head tones Mr. Rogers accomplishes much, but he uses such resources of his technic with a justice of feeling and a fastidious taste that bring to a sensitive listener the keenest pleasure.

His enunciation is not surpassed by that of any singer, great or small, now before the public. He proves conclusively that English songs can be sung so that every word is intelligible to the hearer. His German is equally clear and his French is probably as neatly articulated as we have any right to expect it from any but a Frenchman.

Finally Mr. Rogers reads his songs honestly, sincerely and affectionately. He resorts to no cheap affectations, but achieves in every number an elocutionary effect quite convincing. One hears the poem read in music. It is indeed a lovely art and Mr. Rogers ought to be heard oftener.

Paragraphs from the other New York papers follow:

Francis Rogers, who is always heard with pleasure, made his reappearance in Mendelssohn Hall yesterday afternoon before a very considerable audience in a song recital. This American baritone has a voice of delightful quality, and he has constantly sought to improve his means of artistic expression. In several songs yesterday he succeeded in attaining a higher plane than he has hitherto reached.

The program commenced with the usual classic group. One of the songs in this part was the familiar largo from Handel's "Xerxes." But it was in Sarti's beautiful "Lungi dal caro Bene" that Mr. Rogers touched his hearers most acutely.

The second group consisted of German songs, including Brahms' beautiful "An Eine Aeolsharfe" and Jensen's "Waldesgespräch," to both of which the singer gave their full value. In the French songs which followed an old French cattle song called "Briolage," Mr. Rogers was obliged to repeat. The fourth group consisted of songs in English, among which was Bruno Huhn's "Invictus," dedicated to Mr. Rogers, and a song well worth singing.—New York Times.

It is always a pleasure to attend one of Francis Rogers' song recitals. His artistic sincerity, his intelligence, his feeling, are to be particularly commended in these days when simple volume of tone has so much to do with the singer's success. The fact that he has been able to obtain and hold the interest and esteem of so large a section of the New York musical public is in itself a tribute to the taste of that public. Mr. Rogers' admirers were on hand in goodly numbers yesterday afternoon in Mendelssohn Hall.

Mr. Rogers' program was one of unusually varied interest. So it is easy to see that there was something to please the taste of every one. Mr. Rogers' delicacy of phrasing was especially evident in Brahms' "An Eine Aeolsharfe," in Widor's "Contemplation" and in Ferrari's "Le Miroir." These two latter songs were sung with true tenderness. That the singer, too, did not lack in humor was abundantly shown in his last selection, "Young Tom of Devon," by K. Russell.

There were times during the afternoon when the singer's voice sounded a trifle hoarse, but his style of singing and his interesting program made the occasion a most pleasing one.—New York Tribune.

Francis Rogers is one of those few vocalists who can always be depended upon to fill Mendelssohn Hall and to make their hearers feel glad that they came. He gave his annual recital yesterday afternoon, and there were few empty seats and much enthusiasm. The program contained two Handel numbers, Sarti's "Lungi dal Caro Bene," an air from Sacchini's "Oedipe à Colone," and a number of songs by Brahms, Jensen, Mendelssohn, Weingartner, Tschakowsky, Huhn, Russell and others. Yesterday some of Mr. Rogers' tones were clouded by a slight hoarseness, but this did not prove a very serious handicap. In matters of finished vocalization, refinement of style and beauty of phrasing this baritone stands upon the lofty plane occupied by only a very few others at this date. Connoisseurs realize that the true test of a singer is not the power to raise the roof with stentorian tones, but to produce a pianissimo that shall carry to the remotest hearer in the auditorium. Mr. Rogers has this ability, and frequently disclosed it yesterday to the manifest pleasure of his listeners.—Evening Post.

Mr. Rogers, in the five or six years that he has given recitals here, has been known as a singer of uncommon intelligence and taste. It is therefore gratifying to record that he never sang here so well as yesterday. He has grown both in mastery of vocal technic and in authority of interpretation. It was a pleasure to hear such nobility of style as Mr. Rogers disclosed in the much-abused air (wrongly called largo) from Handel's "Xerxes" and the "Lungi dal caro Bene" of Sarti.—New York Globe.

Variety in the programs which have been presented to the music lovers of New York this fall has been one of the very gratifying incidents of the concert season, and the singer of yesterday showed excellent taste and judgment in making his choice of works.

One song most charmingly rendered by Mr. Rogers was Jensen's "The Loreley in the Woods." The expression and style of the singer were two qualities conspicuous. Mr. Rogers proved himself to be a sterling artist.

A new song, "Invictus," by Bruno Huhn, was a part of the program, and the composer accompanied Mr. Rogers and both were applauded with sincerity at its completion. Mr. Rogers was in good voice and as the recital progressed sang with more fervency and evidently with greater freedom as the appreciation of the well-filled hall became more manifest.—Evening Telegram.



BROOKLYN, November 21, 1910.

Alma Gluck Sings with the Philharmonic.

More than two thousand men and women, who would probably be deemed "wicked" by the Kings County Sunday Observance Association and Canon Somebody because they attended the concert by the New York Philharmonic Society in the Academy of Music last Sunday afternoon, manifested so much pleasure and interest that the success of the venture of Sunday concerts in the borough is no longer in doubt. The audiences keep growing and the enthusiasm last Sunday was quite extraordinary. While the refined company of music lovers were listening to such "atrocious" (?) works as Brahms' C minor symphony and Schumann's "Manfred" overture, vulgar picture shows and the vile kind of other shows were in full blast in Kings County and K. C. S. O. A. never disturbed a hair to stop the performances. The program which the New York Philharmonic Society, with Gustav Mahler, conductor, and Alma Gluck as the soloist gave, was as follows:

Overture, Manfred Schumann
Symphony in C minor, No. 1 Brahms
Songs (first time with orchestra) —

Bohemian Cradle Song (from the opera *Hu-bicka*).

Arr. by Kurt Schindler

Morning in the Fields Gustav Mahler
A Tale of the Rhine Gustav Mahler
Carnaval Dvorak
Vltava Smetana

The overture and the symphony were played at the pair of concerts in Carnegie Hall last Tuesday evening and Friday afternoon, and elsewhere in this issue of THE MUSICAL COURIER a review is published. The songs on the list are those which Madame Gluck included in her song recital program given in Mendelssohn Hall, Manhattan, on October 18. The name of the musician who made the orchestral score was not published, but whoever he may be he ought not hide his light in this modest manner. The orchestral settings to these beautiful songs show the hand of a master and the accompaniments were exquisitely played. Madame Gluck sang with a voice of pure silver and with the expression and intelligence that was almost incomprehensible in so youthful an artist. When she finished the "Cradle Song" from the Bohemian opera "Hu-bicka" many were in tears. Mr. Mahler's songs aroused even more delight and the charming singer was recalled five times and each time she looked appealingly up at the musical director hoping that he would come forward and share the honors with her. He did not do it until the singer reached over her hand and brought him out. The conductor was visibly affected by the reception of his songs and by the beautiful style in which they were sung. The Dvorak "Carnival" and the Smetana symphonic poem were performed with every detail expressed and with a

tone quality that aroused the thought that if the Philharmonic keeps on improving at this rate soon there will be another virtuoso orchestra in America. For the next concert in Brooklyn, Sunday, December 18, a Tchaikowsky program will be presented with Edouard Dethier as the violin soloist.

Von Warlich Sings with the Brooklyn Arion.

Reinhold von Warlich, the Russian lieder singer, recently arrived in New York for another tour under the Concert Direction M. H. Hanson, appeared as one of the soloists at the concert which the Brooklyn Arion gave at the club house of the society Sunday evening, November 20. Mr. von Warlich sang the "Dichterliebe" cycle of Schumann, two ballads by Loewe and the solo in Grieg's "Landsighting," which was given by the male chorus. The voice of this singer has a peculiar noble quality and his singing is both poetic and virile. He revealed every shade in the Schumann setting of Heine's immortal verses. The delicate pianissimo tones were heard at the end of the long hall, and Arion Hall is a hard place for the solo voice. The acoustics are poor and the garish colorings add more distress to persons of refined taste. It is time for this rich club to spend some money and get a decent hall for its concerts. Mr. von Warlich was obliged to add encores and for the first he sang "Ein Jungling Liebt ein Madchen." The Loewe ballads which he gave were "Herr Oluf" and "Der Wirtin Tochterlein." Another soloist of the evening was Josephine Schaffer, soprano, who sang "More Regal in His Low Estate," from Gounod's opera "The Queen of Sheba"; she sang it in French and later sang an aria from "Tosca," in Italian. As an encore to her first number she gave Rogers' song "The Sweetest Flower That Blows." Arthur Claassen conducted the choruses. The male chorus sang Rive's arrangement of Schubert's "Du bist die Ruh"; "Der Auswanderer," by Ruf-Hemberger; "The Last Ten of the Fourth Regiment," by Claassen himself; two folk songs, and finally the Grieg song. The women's chorus sang "The Water Lily," by Gounod; "Der Liebesschmied," by Meyer Ollersleben, and an arrangement of the barcarole from Offenbach's "Hoffmann's Tales." It cannot be said that any of the choral singing came up to the Arion standard. The intonation of the women's voices was bad, and evidently the heavy dinners of a Sunday did not improve the tone production of the men. Uda Waldrop played musical and finished accompaniments for Mr. von Warlich, and Lillian Funk assisted the club at the piano. Otto A. Graff was at the organ.

The Tollefsen Trio, which is giving a course of concerts at the Adelphi College, played the following works Thursday afternoon of last week:

Trio, op. 19 in G minor Boellmann

Part I—

Introduction Allegro in 5/4 rhythm.

Andante.

Part II—

Scherzo.

Finale Allegro vivo.

Violin soli—

La Cygne Saint-Saens

Adagietto Bizet

Gavotte Gossac

En Regardant le Ciel Godard

Serenade D'Ambrosio

Trio, op. 18 in F major Saint-Saens

Augusta Schnabel-Tollefsen, piano; Carl Henry Tollefsen, violin, and Elias Bronstein, cellist, are the members of this artistic organization. Their playing has won for them a high place in the chamber music aggregations of

the country, and they have won this eminence within two years. All three of the players are young, and they are blessed with temperament as well as the technical skill which enables them to play any trios in the classic or modern repertory.

The Flonzaley Quartet will give a concert in Brooklyn, February 17, under the auspices of the Brooklyn Institute of Arts and Sciences.

Wednesday evening of last week the Brooklyn Quartet Club, under Carl Fiqué's direction, gave a concert in Prospect Hall. Marie Deutscher, violinist; Carl Herm, tenor, and the Manhattan Male Quartet assisted the club. The orchestral numbers were the overture to "The White Lady," by Boieldieu; two parts of the "Peer Gynt" suite (Grieg), and "Babillage," by Gillet, for the strings. The choral numbers included "Richard Lowenherz," by Hiller (for mixed chorus and tenor solo). The male chorus of the club sang "The Hunter's Wooing," by Weingert; "Mein Rhein," by Bungert, arranged by Spicker, and an old Netherland "Love Song." The women's chorus was heard in "The Rose," by Sjogren, and "Menuet," by Dell'Acqua. Harry Weimann sang the incidental tenor solo in the Hiller chorus. The concert closed with some Austrian waltzes arranged for mixed chorus.

Brooklyn has enjoyed a feast of music in the past few days. It began with the Bonci recital last Thursday night. A review of this recital will be found on another page. The report of the performance of "Il Trovatore" at the Academy of Music last Saturday night will be found in the department "Grand Opera in New York," on another page.

Kathleen Parlow in Ireland.

A few notices from the foreign press regarding the violin playing of Kathleen Parlow are herewith reproduced:

Her matchless dexterity of bowing, her command of tones of the finest shades and gradations are a sure token of an artistic nature. Miss Parlow's technique is faultless; it would be impossible to add to the brilliancy of her runs.—Manchester Guardian.

The magic quickness of her left hand, the winged fleetness of her bow, strike the hearer with inevitable force. Her tone is pure, full and brilliant, and her interpretation convincing, powerful and fiery, and smooth. Such playing is rare, and raises Miss Parlow into the front rank of living violinists.—Dublin Mail.

The rendering of Tchaikowsky's violin concerto with Miss Parlow as violin soloist, was a great performance.—Dublin Irish Times.

Miss Parlow showed the technique of a high rank player in every respect. Her intonation was perfect, and in the most rapid passages, whether pianissimo or forte, she made every note audible to the audience. The ensemble of her playing showed a feminine grace and refinement that were quite characteristic.—Dublin Freeman's Journal.

Abounding with difficulties the solo parts as played by Miss Parlow are filled with rapid runs and delicate staccato passages, but nothing seemed to give her trouble and her performance may be said to be truly ideal. The second part of the composition was, if anything, rendered with more charming effectiveness. The audience again applauded vigorously, and as an encore she gave a nocturne from Chopin with haunting expressiveness.—Dublin Evening Herald.

Kathleen Parlow played Mendelssohn's violin concerto with much delicate enthusiasm. Her purity of tone and sparkling execution were delightful.—The Sunday Times.

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Francis Macmillen's Chicago Triumph.

Reprints of the Macmillen Criticisms in the Chicago Daily Press, After the First Appearance with the Theodore Thomas Orchestra.

Francis Macmillen advanced the cause of native art by his performance of the Goldmark A minor violin concerto with the Thomas Orchestra yesterday afternoon. That curious and inexplicable prejudice with which the American has long viewed the musical gifts and attainments of his fellow countrymen is fast disappearing. Once it was impossible for an American artist to get a hearing with our great symphony orchestras. Not because the foreign conductors were averse to helping native art. They have always been far sighted enough to know that the permanence of our artistic institutions could only be attained by developing our own talent. But the public expected and demanded the great European artist.

This has made the path of the native artist a hard one. He has, however, grown strong in the struggle. Many persons in the cultured and representative audience yesterday were heard to mention the name of Fritz Kreisler in seeking a standard of comparison by which to measure Macmillen's art. Mr. Kreisler is just now the greatest of the violinists, in the opinion of the musician. Macmillen must grow in artistic stature before he can seek such a comparison with confidence, as he probably knows better than any one else. In the meantime he may content himself with the knowledge that, both in its tonal and technical aspects, it comes near to those exalted standards.

His interpretative ideals are not less fine. He approaches his task with much the same reverence for its absolute musical values that characterizes Kreisler. His reading reflects the same quality of earnestness, the same sensitive response to all emotional impulses, the same refinement and restraint in their expression. The difference is of degree, not of kind. Time may bring the added touch. And while we watch his artistic growth with every wish that the future fulfill the bright promise of the present, it is a grateful task to ascribe to him even now a distinguished place among great violinists.

The A minor concerto is Goldmark's best work in any form, but it is really not quite so good as Macmillen made it seem. He knew how to impart the semblance of coherency to its fragmentary structure; to enhance the grace of its lyric themes with the magic of his tonal art; to vivify its moments of energy with the necessary rhythmic emphasis. Exception must be made in favor of the second movement, which revives the almost forgotten art of the old Italian writers for violin. It is as beautiful an example of pure lyric melody as the modern literature of the instrument can show.

The only limitation to which Macmillen's playing must now confess is in the direction of rhythmical control. Such inaccuracies as the orchestral accompaniment developed were traceable to this source. Mr. Stock naturally was unable to anticipate some of his fluctuations in tempo because they were illogical. Otherwise the support given him was faultless in its sympathy.

After many recalls Macmillen added as an encore the prelude from the Bach E major sonata for violin alone. It was played with fine technical accuracy, with splendid energy, and with only the aforesaid unsteadiness in tempo to mar its perfection.—Chicago Tribune, November 19, 1910.

The most interesting feature of an interesting program rich in contrasts was the appearance of Francis Macmillen yesterday afternoon in the course of the sixth concert of the Theodore Thomas Orchestra series. The soloist's success was pronounced and deserved, in spite of the fact that the concerto submitted is one of the least inspired affairs among Goldmark's effects. Mr. Macmillen rose to the occasion, however, and contrived to make out a strong case.

The American violinist's style is a peculiarly intimate style. Combined with a clean technic is the power of drawing a tone of exquisite refinement. He does not seek especially striking effects; he is in no sense inclined to the melodramatic. His interpretations are marked by chaste reserve; they are the creation of careful thought and deliberate estimate; they are selective, in the broader meaning of the term, and they stand as close scrutiny from the technical angle as from that of tonal and dynamic results.

The Goldmark concerto lays upon the executant the burden of elaborating his thesis upon a very slim premise of passage work. The solo instrument is rather a commenting voice than a definite figure. Such scores are pests in the hands of men who insist upon reading into the context

a strikingly passionate note, or a dramatic mood. Mr. Macmillen was very wise in his treatment of the thing: he held himself to the general interpretation, taking out for individual accent those sections of melodies, of passage figurations such bare episodic sections as would retain the pervading effective style.

Through all the varying aspects of the first movement's passage work, he conjured up the same refined tone; his dynamics were considered as detail; his rhythmic elaboration was in excellent balance. In the space of a half dozen bars, for one example, he treated three similar passages in three dissimilar ways: in one he employed a crisp, detached up bow; in another, a slurring, portamento stroke; in the third, a smooth, closely bound legato. The effect of each was individual, and yet the passages were almost exactly parallel.

Such deliberate choice of reserve, such intimacy of treatment is not the stuff of which are made flashing halos, to be sure. The public pardons technical slips, extravagance in emotional interpretation and almost anything else, granted that the violinist astonishes. And Mr. Macmillen deserves sincere commendation for turning his back upon the more obvious tricks of the virtuoso for the sake of presenting an artistic interpretation.—Chicago Inter Ocean, November 19, 1910.

Mr. Macmillen was heartily greeted on his appearance by the listeners, who regard him in a way as a local product. The young violinist chose for his offering of art the violin concerto by Carl Goldmark, a composition in which he had effective opportunity to show what he could do and what progress he has made. It may be declared with truth as well as justice that Mr. Macmillen achieved an enviable measure of success. His execution was clean and brilliant—and it was not always thus when he played here some seasons ago—his tone was, if not very sonorous, of beautiful charm and feeling, and his conception of the work was distinguished for real poetry and imaginative insight. That the violinist is a credit to American art it is not possible to dispute, and if in Europe he has played his music with the polished refinement with which he played it yesterday there can be no doubt that he has accomplished more to bring about an abiding respect for the music of this nation than might at first sight be believed.

The concerto itself is far from being a masterpiece, but Mr. Macmillen's playing of it evoked tremendous enthusiasm. He was recalled many times, and was apparently disinclined to play again. But an insistent multitude would not be satisfied with one number, and the violinist finally returned and performed—not so well as he performed the concerto—a movement from one of Bach's sonatas. It will be pleasant to hear Mr. Macmillen in a more extended and a more varied selection of violin pieces, such as might be comprised in the program of a recital.—Chicago Record-Herald, November 18, 1910.

Yesterday afternoon, after an absence of several years, he appeared at the sixth public rehearsal of the Theodore Thomas Orchestra and played before the regular Friday afternoon patrons the concerto for violin in A minor by Carl Goldmark. This show piece for the virtuoso is well suited to the style and accomplishments of Macmillen. It is graceful, it has elegance and it is melodious with that obviousness which the compositions of the Hungarian master contain.

Its fluency and its harmonic coloring is of the conventional, more so than of the unique or bizarre. Macmillen found it a very fitting vehicle for the display of his talents. He is young and his appearance is pleasing, he has acquired a technic which is refined and all sufficient for the rendition of the literature of his instrument, and while in this work there is not the depth of feeling, that emotional or passionate quality which might be looked for in the Beethoven, Brahms, or, say, the Tchaikovsky violin concertos, it is distinguished more for its naive grace and smooth musical flow. Macmillen did the work full justice and after many recalls played a selection from one of the Bach violin sonatas.—Chicago Examiner, November 19, 1910.

Francis Macmillen has come back to us a magnificent artist, his temperament warmer than ever, with instinctive feeling for the beauty of music, and the skill to give it out to others. When the Goldmark violin concerto began one

could almost hear the sigh of relief with which the audience sank back in its chairs to enjoy something that spoke to it in terms it could grasp. No matter how keen we may be to explore pastures new, there comes a time when we more than gladly turn to the old familiar and listen to what we were brought up to consider music. Not that the Goldmark concerto is anything so wonderful, but it hit "the psychological moment" and sounded better than it ever did before, though perhaps that was due to Mr. Macmillen. His tone is full and warm, with that in it and in him which sings a melody, and he gave the music a vitality and color that was delightful.

Violin technic, just as a question of agility, has never interested us. When they begin scrambling over the keyboard, the bow scratching and jumping, some of the notes sounding and some missing, many out of tune and all quality gone out of the tone, the fact that it is enormously difficult fails to impress us; on the contrary we are quite of Dr. Johnson's opinion—we wish it were so difficult as to be altogether impossible. This kind of display Mr. Macmillen spared us, though he showed dexterity enough with his fingers, so that we well believe he could climb all over his instrument with the best of them if it interested him, but he has another end in view, to make music.

When the violinist turns to bringing beauty out of a melody, then in truth does it become the king of instruments, and this Mr. Macmillen does, using his violin not for display, but to sing to us that which we love to hear. He also roused our expectations by the manner in which he refused to respond to our senseless encore habit, but at the end they were too much for him. The reception accorded him was well deserved, was a spontaneous expression of the enjoyment of the audience, but we wish he had had the strength to resist the encore, as he evidently wished to do.—Evening Post, Saturday, November 19.

American artistry, which is playing such a prominent part in the progression of the Chicago Grand Opera Company, had new exposition in the instrumental virtuosity of Francis Macmillen, an American violinist who, after imbibing an education in this city, sought and found fame abroad. For several seasons he has come and gone and each time has strengthened the impression of previous appearances and confirmed the cause for honors gained in older fields of art, so that it became a delightful duty to observe his current return as most significant in revealing his advance as a musician to the rank of virtuoso.

Although the Goldmark concerto for violin, in A minor, is possibly the least inspired work of that master, it was at least his beginning and served the young American with opportunity that he made impressive and admirable. The solidity and soundness of his style, the manifest clearness of his work in realizing the content of the composer, and the freedom from tricks and sensational tourneys of technic, together with a tone of exquisite quality, made his ministry admirable. The opening of the Goldmark composition presents no big, bold passages for brilliant play, and the work as a whole rather reflects the desire to have the solo instrument as a beautiful sympathetic subject rather than one dashing dominant. The intimate idealization, right rhythmic valuation, plenty of strength in dynamics admirably graduated, a never failing flow of tone, all marked by skilful disregard for the simply showy effects in favor of artistic reserve that should reveal the impression of the music, made his work highly praiseworthy artistically and individually. The audience appreciated his performance and recalled him several times. He finally gave as an encore the prelude to Bach's E minor sonata.—Chicago Daily News, Saturday, November 19.

Francis Macmillen is a violinist whose appearance suggests a satisfactory compromise between the unkempt musician of fine poetic frenzy of the old days and the modern, well groomed American business man of music. As a single concession to ancient traditions he allows his hair to grow in a dusky aureole around his head. Otherwise he is of quiet demeanor, well dressed, and with few mannerisms.

At his appearance as soloist with the Theodore Thomas Orchestra at Orchestra Hall yesterday afternoon he played the Goldmark violin concerto in A minor, op. 28. His playing is interesting as French classical poetry is inter-

esting, and for almost precisely the same reasons. It has a considerable amount of vigor, a vigor which, however, is so painstakingly restrained within technical barriers that there is perhaps danger of forgetting its real vitality. It never by any chance approached extravagance on the one hand, and on the other it is equally far removed from anything like pedantic dryness or dullness. He has warmth, but it is a cabined, cribbed and confined warmth. If he were more inordinate in his effects he would rouse great excitement among his hearers. As it is, his appeal is to the intellect more than the emotions. He is a player for the musician rather than for the populace.

To carry the comparison of French poetry a bit farther, every technical point of his performance is filed and polished to the last degree of perfection. In a word, his playing is sane, and it is an interesting question whether sanity is not to be the distinguishing point of the American musician of the future, be he artist or composer. If one can judge by certain manifestations of the last few years he might conclude that it will be.—Daily Journal, Saturday, November 19.

Janet Spencer—a Study.

Boston recently had the advantage of hearing one of the renowned American singers, who pleased the audience there, as she does in New York and everywhere, through the intelligence which she applies to the beautiful quality of her voice and its usefulness. Miss Spencer sings every thing from Bach to the latest American. For instance, the Boston Advertiser said, in its issue of November 11, that "she succeeded in presenting the spirit of each nationality." That is in itself a remarkable gift, that gift of transferring oneself as an artist from one's own nationality to that which is foreign to one's birth and training.

The Transcript, another Boston paper whose critic is also distinguished for his keen judgment and his knowledge, speaking of her voice, says that it is "warm, pliant and expressive, and her lower tones have the true contralto richness without thickness or clumsiness." The difficulty with a contralto voice always has been thickness and clumsiness of utterance. It seems that the lower vibrations, before they can reach the air, are, with contraltos, encumbered through involved applications of the breathing method. This has been overcome completely by Miss Spencer.

The Boston Traveller expresses in one sentence something which applies to every one who has reached an artistic elevation: "Janet Spencer loves to sing." This critic also says that Miss Spencer gets at the heart of a mood. Nothing is really more difficult than to get at the heart of a mood, unless one really has the ability of extracting out of the musical composition its poetic character or its dramatic character, or whatever that mood may be.

There are many good American singers today, but Janet Spencer has a record that makes every one engaged in the musical art proud of her as an artist who understands, far deeper than is usually the case, the true significance of music as applied to the vocal art and the true significance of the vocal art as applied to music.

Chamber Concerts by the Misses Naimska.

Among the musicians who will figure conspicuously this season in chamber music recitals will be the Misses Naimska. Zofia was graduated at the Warsaw Conservatory and was one of the few selected to play at the chief concert given by the conservatory at the end of the season. In spite of the fact, however, that Zofia Naimska was fully equipped at the completion of her Warsaw course to enter upon a concert career, she placed herself in the hands of Leschetizky. After four years of study with him she took up the work as a solo pianist, appearing on important occasions in concerts at Moscow, Warsaw, Vienna, Munich, Kieff and Lemberg.

Marya Naimska had the advantages of three years of study under Professor Grün at Vienna. Concluding her work with him, she returned to Warsaw, where she was the first and only feminine member of the Warsaw Philharmonic Orchestra. Here she was a first violinist for two years, but her physique was not sufficiently hardy to enable her to rehearse, as was often required, for eight hour periods. Leaving Warsaw she went to Belgium, where she placed herself under the tutelage of Cesar Thomson. Last year she journeyed to Lugana, Switzerland, and studied all summer with her former master, Thomson.

Sébald at Hotel Astor.

Alexander Sébald, the Hungarian violinist, will be heard at the Hotel Astor Sunday afternoon, December 4. This will be Mr. Sébald's first appearance this season, after which he goes to Newark, N. J., for a recital on December 6, thence to Trenton, N. J., December 8.

Reinhold von Warlich Opens Tour in Montreal.

Reinhold von Warlich, the distinguished lieder singer, who returned from Europe a few days ago, opens his American season on November 24 before the members of the Morning Musicales of Montreal. Mr. von Warlich is shown in the accompanying picture at his home at Chevely Park, Newmarket, England.

Mr. von Warlich will appear in several other Canadian cities after his recital in Montreal. Thence he proceeds to St. Paul, where he is to sing for the Schumann Club on December 1, and from there he will go to Milwaukee, Des Moines, Peoria, Bloomington (Ill.), St. Louis, Louisville and Buffalo, his appearance in the last named city being scheduled for December 14. The day after he will give his first recital of the season in Boston, under the local management of L. H. Mudgett. At the conclusion of his Boston appearance, Mr. von Warlich will give a number of song recitals in the principal New England cities.

"I am looking forward to my work this season with a great deal of interest," said Mr. von Warlich recently. "I have many engagements to fill, and I am glad that it is possible to arrange my affairs so that I can be in this



REINHOLD VON WARLICH AT CHEVELY PARK, NEWMARKET, ENGLAND.

country for an entire season. I have been fortunate, during my stay abroad this summer, in finding many songs never before sung in this country."

New Songs by Z. Harris-Reinecke.

Gracia Ricardo, on her Southern tour, is singing two new songs by Z. Harris-Reinecke, an American composer, better known in Europe than in her own country. "The Swing" and "The Friendly Cow" (from Stevenson's "Child's Garden of Verses") were sung by Madame Ricardo in Louisville, Ky. (Mrs. Harris-Reinecke's native city), Monday, November 14, and both songs were redemanded. The same singer included these inspired songs in the programs of her recitals in Memphis, November 17, and in Nashville, November 19. She will sing them again today (Wednesday) at her recital in St. Louis.

Some of Mrs. Harris-Reinecke's earlier songs were published in Berlin, and these are on sale at Schirmer's. Among the published songs are "The Persian Romance," sung by Lilli Lehmann. Other songs on the programs of celebrated singers in Europe include "Romaika," "Abyssinian Tree" and "Day of Love" (poems by Thomas Moore). The songs of this gifted woman have been sung by David Bispham and other artists of his and Madame Ricardo's rank. All who have heard the songs sung this season by Madame Ricardo have made inquiries about them, and it has been announced that these songs and others will be published by Leo Feist, and some of them will be for sale the end of next week or early the week after next.

Mrs. Harris-Reinecke belongs to a musical family. She was educated in Berlin and Vienna and has made concert tours in this country and abroad. Later in the season she will probably be heard at some concerts, where if she does no more, she will play the accompaniments for her songs. Alexander Heinemann, the great German lieder singer now in this country, became well acquainted with Mrs. Harris-Reinecke in Germany and it is quite likely that he will sing

some of her songs during his present tour of the United States.

This composer-pianist now lives in a charming villa at Cos Cob, Conn. She comes to New York several times every week to attend concerts and meet her rapidly growing circle of colleagues and friends.

Fay Cord's Recital at the Plaza.

Winsome Fay Cord sang before a critically cultured audience at the Hotel Plaza Wednesday afternoon of last week. Assisted at the piano by Margaret Gorham, the pianist from Boston, Miss Cord gave the entire program. The young soprano made her New York debut at the musicale of the Rubinstein Club at the Waldorf-Astoria the week before and many who heard her at this first appearance attended her recital at the Plaza last Wednesday. Miss Cord's light soprano is wonderfully sweet and its flexibility must make the vocalization an easy matter to her. Her singing in purely legato songs is convincing. She is likewise effective in operatic numbers, as she showed in the excerpts from Massenet's "Manon." The program for the afternoon follows:

Arrivée de Manon	.....	Massenet
Adieu, Notre Petite Table (Manon)	.....	.....
Scène de la Séduction	.....	.....
Sayonara (Japanese Romance)	.....	Cadman
Der Gärtner	.....	Wolf
Heimkehr	.....	Strauss
Gretchen am Spinnrade	.....	Schubert
Vergleichliches Ständchen	.....	Brahms
Sunset	.....	Rusell
Hindu Slumber Song	.....	Ware
Will o' the Wisp	.....	Spross
The Blue Bird (MS.)	.....	Robyn

(Written for and dedicated to Miss Cord.)

Miss Cord must be commended for not making her program too long. If all singers followed her example in this respect, audiences would go away from concert halls as refreshed and well pleased as those who listened to Miss Cord last week. Fixing the hour for beginning the concert at four o'clock also has advantages for those who reside in New York, although the commuters most likely would find that hour rather late for them, but with a reasonably short program such as Miss Cord gave, all found it possible to get home to dinner without undue exertion.

Miss Cord's singing of the opening operatic numbers showed her to be possessed of the dramatic powers. She would make a charming Manon. Something of her ability to interpret unusual music was revealed in her presentation of Charles Wakefield Cadman's new Japanese song cycle, "Sayonara." New beauties were discovered in the score and these were brought out with fine skill by both the singer and pianist. Much depends upon the pianist in the production of a work like Cadman's cycle.

In singing her German group Miss Cord disclosed her acute sense of rhythm in the Hugo Wolf song, "Der Gärtner," and she was successful in sounding the tragic note in "Gretchen am Spinnrade" and once more her unerring sense of rhythm was felt in Brahms' "Vergleichliches Ständchen."

Finally the young soprano completely won her audience by the charm and sweetness of voice and style in singing the English songs, for which there was outspoken admiration for Harriet Ware's "Hindu Slumber Song" and "The Blue Bird" by Robyn, written and dedicated to Miss Cord. There are some birdlike effects in this beautiful song and the singer gave them with absolute purity of intonation.

A strong word of praise is due Miss Gorham for her well-balanced and musical accompaniments. Miss Cord has been booked for many recitals in the West and she will appear with the Minneapolis Symphony Orchestra. Miss Cord's tour is under the management of Marc Lagen.

George Carré on Tour.

George Carré, the well known tenor, has been busy recently, and among his appearances to date are Salamanca, Olean and Jamestown, N. Y.; Lancaster and Washington, Pa.; Buckhannon and Clarksburg, W. Va. Mr. Carré has also a number of oratorio engagements for the month of December, and besides his recent New York City appearance, is to be heard in one of the large works to be given in this city in the near future.

Miltonella Beardsley Under Sawyer Management.

The concert engagements of Miltonella Beardsley, the pianist, will hereafter be under the management of Antonia Sawyer, whose offices are in the Metropolitan Opera House Building. Mrs. Beardsley has filled several bookings out of town since the beginning of the autumn. Her future dates include appearances in Philadelphia and Washington.

Clifford Cairns in Demand.

Clifford Cairns, the basso cantante, has been engaged to appear with the Monday Musical Club, of Trenton, N. J., on December 15, the Harvard Association on January 13, and the Philadelphia Choral Society on April 25.



11 RIDGEMOUNT GARDENS, GOWET STREET, W. C. }
LONDON, England, November 12, 1910.

The lack of support given the Beecham Opera Company, now playing at Covent Garden, has become a topic of more or less interest to all musical London—with the blame cast upon the English public for its lack of patronage. But the truth of the matter is that this same English public in its discrimination refuses to support opera so badly given as is the opera of the present season. A repertory of opera containing many works with which the public is familiar, the criteria of which has long been established by world famous artists, insufficiently rehearsed, with incompetent people cast for the leading roles, and the whole non-atmospheric and bearing all the ear marks of crudity and inexperience is surely not the kind of opera to give either for the education or enjoyment of any public. Though a few really good artists are members of the Beecham company, they are not sufficient unto the day, and these particular artists, though knowing their respective roles perfectly well in a foreign tongue, have been compelled, all too frequently to transcribe their interpretations into English, which, under the exigency of time and circumstance, has almost invariably resulted in a stultifying delivery and some grand polyglot scenes and episodes. Mr. Beecham's personal ability as a conductor is unquestioned, and his orchestra is superb, but though conductor and orchestra be above criticism, opera consists of something more than they alone can give. One is always criticised for criticising, but there is also always the immutable laws of art expressed in any and all of its forms, any divergence from which is criticism's own justification. The same class that condemn the general public for its non-attendance at the operatic performances also heap reproaches upon it for its lack of enthusiastic support of native composition. Several operas by native composers have been produced by Mr. Beecham since the inauguration of his operatic regime, but none has been found worthy of a permanent place in his operatic repertory. English musical art, still in its infancy or swaddling clothes, must not be criticised in its attempts to walk, but must needs be encouraged and hurried at its every attempted step—so say those same chauvinistic ones. In other countries it is somewhat different; other nations do not hesitate to condemn those who for various reasons endorse the unjustifiable, the raw and ungainly, the undergraduate, the postgraduate or postbranded ambitious art amateurs striving for a place in the annals of fame. The art principles of pro-

vincialism find no foothold in other arts, and why should music be the exception? That it is invariably the best of crucial tests to leave all such questions in the safe keeping of the underestimated and prosaic general public, which, after all, is never coerced into believing in, thinking of, accepting or supporting that which it don't want, is a fact most worthy of consideration, by those wasting time, money and energy on the wrong track.

In the Brahms D minor concerto for piano, which work Dr. Hans Richter has pronounced "the greatest of them all," Katharine Goodson was the soloist with the London Symphony Orchestra November 7. The Brahms D minor concerto, a work many degrees removed from mere pianism against orchestral background, which has been called a "symphony with piano obligato," is undoubtedly a symphony in the magnificence of its constructiveness, but that the piano part it but an "obligato" is a prohibitive point of view to all thinking pianists, capable of comprehending the work in its entirety, in the relationship of its solo piano part to the whole, and the art and beauty of its cohesion of parts. In its interpretation by Miss Goodson there was convincing revelation of her complete understanding of its musical thought, of its manner as well as its mood, and her delivery had all the charm and spontaneity of the well disciplined virtuoso temperament. She realized to the full content the compelling intellectuality of the work, besides bringing out with fancy and imagination the contrasting lyricism of the piano part. Among the intellectual woman pianists of the day Katharine Goodson stands quite alone, as her reading of the Brahms D minor gave proof of.

It is not unlikely that in the near future London will hear Mossimo Mossimi, a noted Italian tenor, who has been singing at the St. Petersburg Imperial Opera. Possessing a voice of great beauty of timbre of a quality limpid and resonant and interpreting the great arias of Italian opera with the grace and finish of a Bonci, his debut is looked forward to with great expectancy. Signor Mossimi is under the management of one of London's leading concert directions, which is now negotiating for his appearance.

Clarence Whitehill has found one of his greatest successes in the impersonation of the character of Wolfram in "Tannhäuser," with the Beecham opera at Covent Garden. His sympathetic timbre of voice and his equally sympathetic understanding of the role has placed his reading of the part among the delineations of note, as no doubt it must be recorded in the archives of Covent Garden.

London has heard some exceptionally good piano playing this last fortnight, but none has exceeded in scholarliness and musicianship that of Paul Goldschmidt, who gave three recitals at Steinway Hall, October 25 and November 1 and 8. For his first recital Mr. Goldschmidt chose Brahms and Chopin, including the difficult F minor sonata by the former composer, besides the intermezzo in E flat minor, op. 118, and two rhapsodies, B minor and E flat major. Of Chopin there was the B minor sonata, B minor scherzo, polonaise, op. 58, and "Chant polonaise."

Tremendous in scope was Mr. Goldschmidt's reading of the Brahms sonata, all the beauty of its lyricism in the andante and the intermezzo, all the majesty of the opening movement and the finale, and just the proper balancing touch of delicacy in the scherzo, were all revealed with splendid tonal coloring and much imagination. The Chopin sonata, which opened the second part, found Mr. Goldschmidt, like a good actor, in an entirely different mood, and his interpretation was again full of imagination, poetry and dazzlingly perfect technically. The second recital was devoted entirely to Schubert, the opening number being the "Wanderer" fantasia, a work that calls for all the modern resources of pianistic possibilities, and in which the artist was particularly successful. It is not often that one finds a Schubert program announced, but there is no more grateful composer for the instrument than he, especially in his greater works like the "Wanderer" fantasia. The third recital was a Liszt program, with the sonata in B minor, the "Legende de St. Francis" and the No. 8 rhapsody. Mr. Goldschmidt was accorded the same praise and attention at all three recitals, and it was generally acknowledged that he must be classed with the most interesting pianists heard in London this season.

Perceval Allen will be the soloist with the New Symphony Orchestra, under Landon Ronald, at the first concert November 16. The concert will be devoted entirely to Wagner, and Miss Allen will sing "Elsa's Dream" from "Lohengrin," "Elizabeth's Greeting" from "Tannhäuser" and the prelude and "Liebestod" from "Tristan."

Blanche Hamilton Fox, the young contralto singer from Boston, who has been singing with the Beecham Opera Company at Covent Garden, has been compelled to cancel her engagement with the company on account of resulting illness from ptomaine poisoning. She will leave for America on the Cymric, November 15, intending to take a much needed rest. In all probability she will be heard again with the same company in the spring of 1911.

Richard de Hertès, violinist, assisted by R. Epstein at the piano, gave an interesting recital at 18 Lancaster Gate, November 8. The program opened with the Brahms D minor sonata, which was followed by the second concerto by Wieniawsky and two groups of miscellaneous compositions. Mr. de Hertès played with much grace and finish technically, and his interpretation of the Brahms sonata was of much distinction. Mr. Epstein was a sympathetic accompanist.

In this day of modern pianistic achievement to be called "colossal" by connoisseurs means that the pianist must soar very near to the heights, far from the primrose path of dalliance artistic. In her two recitals at Steinway Hall this month Maria Carreras, a young Italian pianist, proved she has most successfully climbed the Gradus ad Parnassus and must be accorded a place among the elect. It was agreed on every side that here was a woman pianist of whom it must be said "she is colossal." Bringing to her work a temperament that colors every phrase, almost every note of music, possessing a mechanical technique that approaches the absolute in its accuracy, producing a commanding tone, and delineating with a sense of the

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dramatic combined with a glow of musical feeling she is by far pre-eminent among the debutante pianists of the year. In her first program, November 4, she played the Friedmann-Bach organ concerto arranged for the piano by Michael von Zadora; the Bach-Busoni organ-chorale-vorspiele, the Beethoven-Busoni "Eccossais," the Beethoven sonata op. 31, No. 2, D minor, three Chopin numbers—scherzo in B minor, berceuse and allegro de concert; two Paganini-Liszt etudes, 4 and 6, and Liszt's rhapsody No. 10. The second program was devoted exclusively to the romantic genre as represented by Chopin, Schumann and Liszt. The Chopin group contained two ballades, the G minor and A flat major, besides the C minor nocturne and C sharp minor valse. The E major polonaise and eclogue and mal du pays from the "Années de Pellerinage" suite were the Liszt numbers. In the Schumann "Carnaval" Madame Carreras captivated her entire audience with the exquisite taste with which she transcribed the work which breathed throughout the essence of the finely chiselled. Madame Carreras will be heard in an orchestral concert at Queen's Hall in January, 1911. EVELYN KAESMANN.

Lilla Ormond at Minneapolis.

Lilla Ormond, the mezzo-soprano, left for the West on November 10. She already has appeared at Concord, Grand Rapids, Iowa City, Minneapolis, Red Wing and Albert Lea, and had marked success in each place. Following is a notice that appeared in the Minneapolis Tribune regarding Miss Ormond's concert with the Apollo Club in that city, on November 15.

Lilla Ormond proved a most delightful addition to the list of notable solo artists that the Apollo Club has introduced to Minneapolis music lovers. Her voice is a mezzo-soprano of a power surprising in a personality so slight and almost spirituelle; it is clear, rich, full-bodied and of absolutely certain placement, and her interpretations possess that rarest of combinations, originality and artistic intelligence. The two groups that she sang early in the program were both encores. Her last group consisted of two Cadman songs, "At the Feast of the Dead I Watched Thee," from the Japanese cycle, and "From the Land of the Sky-blue Water," from the Indian cycle, both of rich tonal and inventive interest, with Chadwick's familiar "Danza," sung with vivacity and grace. In response to enthusiastic encores Miss Ormond pulled off her long gloves, seated herself at the piano, and sang two Scotch melodies, "Leenie Lindsay" and "Loch Lomond." Her work last evening increases the anticipation of her appearance next Sunday afternoon as soloist with the Minneapolis Symphony Orchestra.

Carl's 135th Organ Recital.

William C. Carl will give his 135th free organ recital in the First Presbyterian Church, Fifth avenue and Twelfth street, next Monday evening, November 28, at 8:15 o'clock. Effie Stewart, who has recently returned from her successful operatic engagement at the Theater Nazionale in Rome, will appear as soloist. Miss Stewart will sing Azael's recitative, "These Joyous Airs," and aria "O, Time that Is No More," from the lyric scene "The Prodigal Son," by Debussy. Christaan Kriens, the Dutch violinist, will play nocturne, op. 9, No. 2, Chopin, and "Song du Soir," from suite "In Holland," Kriens. Mr. Carl's program will contain several novelties for the organ. The recital is free and no tickets required. Mr. Carl opened the new organ in the Methodist Episcopal Church, Astoria, Tuesday evening, and gave the inaugural concert in the South Reformed Church, Brooklyn, last Thursday.

Mrs. G. C. Ashton-Jonson Addresses a Club.

Mrs. G. C. Ashton-Jonson, wife of the musical lecturer, delivered an address before the Women's Club of Sewickley, Pa., a few days ago on "The Present Crisis in English Politics." Mrs. Jonson's audience was large and frequently gave enthusiastic manifestations of appreciation of her talk.

Boston Critics Admire Paulo Gruppé.

Paulo Gruppé, the Dutch cellist, who is only eighteen years old, gave a recital in Steinert Hall, Boston, November 2, and evidently his rare gifts made a profound impression upon the music critics of that city. Assisted at the piano by Karl Bondam, Mr. Gruppé presented the following program:

Sonata Locatelli
Concerto Lalo
Variations Symphonique Boellmann
Rondo Dvorak
Andante Schumann
Vito Popper

All of the Boston papers published long reviews of the recital. Extracts are reproduced from three of the papers, the Boston Herald, Advertiser, and Transcript, as follows:

Mr. Gruppé, the son of a Dutch painter, was born at Rochester, N. Y. When he was five years old he went to Europe. He lived there until the spring of 1909. He studied the cello with Vas Istedael, Joseph Salmon and Pablo Casals. He is young and he has indisputable talent. His tone is full and his technic is fluent. . . .

The literature of the cello is not rich in works of great value and abiding interest. Nor is a concerto without the orchestra a lively joy.

An audience of good size was enthusiastic. A curious thing happened, however. Locatelli's sonata has three movements; so has Lalo's concerto. There were six compositions named on the program. After Mr. Gruppé had played the six movements he added an encore piece. Then a large part of the audience left the hall wondering why the program was so short.—Philip Hale, in Boston Herald.

Paulo Gruppé underwent the ordeal unscathed. His program gave selections in many schools from the romance of Schumann, the classical style of Locatelli, to the fireworks of Popper. It was rather long and encores were added. He was seconded by a good accompanist at the piano, Karl Bondam, who supported, without crowding, the chief instrument. Locatelli's violin sonatas are built upon the old suite-like form that his teacher, Corelli, employed. The present sonata was, as all of the old sonatas, short in its movements, and well contrasted, without any of the modern virtuosity display, but all the more powerful in its purer effects of expression and symmetry. Yet at the end of the finale there was a brilliancy that seemed modern enough. In this sonata Mr. Gruppé showed a good broad bowing, pure intonation and a very sympathetic tone. There was noble breadth on the C string; there was splendid double stopping in the adagio. . . . The Boellmann variations were especially noteworthy. Mr. Gruppé is young and has a most attractive stage presence. He has the fault of youth, a rather too constant vibrato and a tendency to extreme power. But these failings lean to virtue's side, and Mr. Gruppé will take his place among the world-famous violoncellists some day.—Louis C. Elson, Boston Advertiser.

These who happened to be in possession of the insignificant fact that a sonata and a concerto may consist of as many as four movements were rewarded by hearing Boellmann's "Symphonic Variations" played as they have rarely heard them played. The negatives of Mr. Gruppé's playing are quickly told. He is, as has been said, young. His technical equipment, though not infallible, is remarkable; but his bow wants the command of nuance and intonation that the years will bring. There were legato passages in the slow movements which were given in tones all of a single thickness. In the andante from Schumann's concerto the repetition of a phrase in double notes was given exactly the same tonal values as the first phrase. This sort of thing limits the player's means and gives the chronic grumblers at the "violoncello as a solo instrument" the chance they want. Monotony is the charge. Of course, this sense of tonal values comes with experience of the instrument and experience of larger things. Mr. Gruppé's future as an artist is safe enough, especially since his virtuosity is so unobtrusive. He made Boellmann's variations (in spite of a certain prettiness of the theme) actually sound symphonic. Its polish of phrase and subtlety of rhythm gained in the playing. Again, Lalo is one of the few composers who had something to say in a cello concerto, and Mr. Gruppé allowed him, even assisted him to say it. Popper's "Vito" is scarcely more than a piece of perfectly cellofied felicity, yet it has

that felicity of the soft drink on the warm day which it would be ungenerous to deny. Mr. Gruppé played it with the fleetness and grace of a runner taking the hurdles for the sheer exhilaration of the thing. This is, indeed, the effect of all his playing. It has the exuberant vitality that delights in the effort for its own sake, and in return for this we can afford to do without some of the profundity for the present. We shall have that soon enough.—L. P., in Boston Transcript.

Speaking of Paulo Gruppé's extraordinary endowments, a discriminating writer in the Kansas City Journal last spring published the following opinion:

It would be idle to grow fulsome over the playing of Gruppé, but that would be to weaken the force of the genuine commendation which is his due. He is a brilliant young player, with ample time in which to develop the powers which he possesses. That there is room and reason for such development goes without saying. But already he is far beyond the point reached by a great many players counted real artists on the instrument which has within it such beautiful tone possibilities. The future holds out the promise of a virtuosity which will place him among the real masters. If that is fulsome, it is not so intended and should not be so construed.—Kansas City Journal, March 5, 1910.

Something of the same nature as the above opinions was expressed by Philip Hale, of Boston. It can only be a matter of a few more years when Paulo Gruppé's gifts are fully matured that he will take rank with the greatest cellists this generation recalls.

Tollefsen Trio in Allentown.

Musical Allentown turned out on the evening of November 15 to hear the Tollefsen Trio of New York, and two of the press criticisms are appended.

The accessory talent of the evening consisted of a Trio of string instrumentalists: Augusta Schnabel-Tollefsen, pianist; Carl H. Tollefsen, violinist, and Elias Bronstein, cellist. The work of the Trio was of a very high order and embraced Rubinstein's trio in B flat, op. 32, first movement; andante and scherzo, op. 19, Boellmann, and the andante and finale from Mendelssohn's trio, op. 49. No less noteworthy were their individual numbers and Madam Tollefsen won the instant admiration of her hearers by her piano renditions of "The Lark" by Glinka-Balakirew, and "The Witches' Dance" by MacDowell. Mr. Bronstein also established himself very enviably by his cello reading of cantabile by Cui, and the "Chanson Napolitaine" by Casella. Their numbers were all very liberally applauded.—Allentown (Pa.) Democrat, November 16, 1910.

The Tollefsen Trio furnished pleasing numbers on the program with the piano solos of Madame Schnabel-Tollefsen as the feature. The young woman proved a revelation to the audience and society and she did not suffer by comparisons between her playing and that of the many noted artists who have been heard in this city. Piano players who heard her most intently were loudest in their praises. It is doubtful whether any pianist here in recent years has created a more pleasing impression added to also by a wealth of glowing youth and beauty. The other members of the Trio were Carl H. Tollefsen, violinist, and Elias Bronstein, cellist. Their trio numbers were well selected and well balanced in their rendition. Mr. Bronstein rendered several solos and on demand for an encore gave "The Swan" by Saint-Saëns, always popular. Madame Tollefsen, in response for the decided demand, gave as an encore "Capriccio" by Bruno Oscar Klein.—Allentown Morning Call, November 16, 1910.

Manuscript Society Concert, November 28.

The first concert, twenty-second season, of the Manuscript Society of New York, takes place at the club headquarters, the National Arts Club, 119 East Nineteenth street, Monday evening, November 28. Music composed by Charles Wakefield Cadman (Pittsburgh), Dr. J. S. Van Cleave (New York), Latham True (Portland, Me.), and Laura Sedgwick Collins (New York) will be interpreted by the composers, Myrtle Thornburgh, Jessie Mook Herbert, sopranos; Alma E. Wallner, alto; Charles Kitchell, tenor, and F. W. Riesberg, pianist. The second concert will be given January 5, consisting exclusively of works by Ernest R. Kroeger, of St. Louis, the composer at the piano.

The little German town of Gera had a special "Tristan and Isolde" performance recently, with Felix Mottl as conductor.

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McFadyen-De Moss-Sammis.

Madame de Moss, soprano, sang Alexander McFadyen's waltz song, "The Seasons," as the closing number of her recital before the Chillicothe (Ohio) Association, November 10.

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ber 10. Sibyl Sammis-McDermid, the Chicago soprano, sang "Why I Love You," by McFadyen, at her recital for the Francis Shimer School, Mt. Carroll, Ill., November 1. Mr. McFadyen is still confined to his home with nervous prostration, following a severe shock while on tour as organist and accompanist with the New Theater Company.

Mussorgsky's long neglected folk opera, "Choranschina," had a rousing success at Moscow not long ago

and now is likely to become a permanent fixture of the repertory there.

Letters at the Offices of The Musical Courier.

Letters addressed to the following persons can be found in this office, and will be delivered on presentation of credentials:

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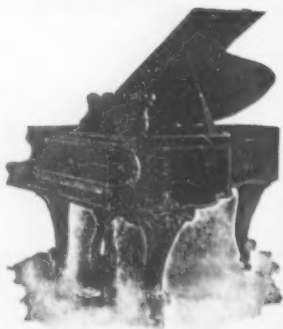
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